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LITERATURE.

English Men of Letters—Thackeray. By Anthony Trollope. (Macmillan.)

THIS volume, although it contains little that is striking or original, is full of interesting details about Thackeray's life, and is sympathetic, admiring, and in the main probably right in its judgments of his work. It has, too, the interest of giving us the views of one experienced novelist upon another; of one admirable literary workman upon another workman in the same line. Other living writers might have formed a more brilliant estimate of Thackeray's place as a man of genius—as a literary and moral power; but none could have so well brought to bear upon him the eye of the expert, of the man who knows by the practice of a lifetime how the goods in question are made.

One third of the book is professedly biographical, and contains "such incidents and anecdotes of Thackeray's life as will tell the reader perhaps all about him that a reader is entitled to ask." The incidents are almost entirely those of his career as an author; the early hesitations; the connexion with *Fraser and Punch*; the "M. A. Titmarsh" period; the novels and the lectures; nor does the writer omit those odd episodes, Thackeray's attempts to obtain public employment in the Post Office and in the Legation at Washington. One of the most interesting parts of this chapter is Mr. Trollope's story of the starting of the *Cornhill Magazine* (1859), that venture of genius. "Of the first number over 110,000 copies were sold; and of the second and third over 100,000." *Framley Parsonage*, it will be remembered, opened the first number; and Mr. Trollope here gives an account, most characteristic of all concerned, of how *Framley Parsonage* came into existence—Thackeray too late with his own novel, the publishers pressing Mr. Trollope, at two months' notice, to provide "something about clergymen," and enforcing the request with "details so interesting that had a couple of archbishops been demanded I should have produced them." Here we have the two men brought close together for comparison. The one feature of Thackeray which seems to strike Mr. Trollope's orderly mind is his idleness. "Unsteadfast, idle, changeable of purpose, aware of his own intellect but not trusting it, no man ever failed more generally than he to put his best foot foremost." But again, where Mr. Trollope is unavowedly drawing himself, he says:—"The author can sit down with a pen in his hand for a

given time, and produce a certain number of words. That is comparatively easy, and if he have a conscience in regard to his task, work will be done regularly." If in these two parallel judgments the author of *Vanity Fair* is too harshly judged, the author of *Miss Mackenzie* and the *Eustace Diamonds*, and (for the matter of that) of some parts of this biography of Thackeray, is described to a nicety.

What Mr. Trollope says about the novels themselves does not much differ from what anybody else would say, except, by the way, that in two remarkable instances he has unaccountably forgotten the end of the works that he is describing. *Vanity Fair*, according to Mr. Trollope, ends with the raptures of Dobbin; it really ends with the significant little "'Fonder than he is of me,' said Emmy, with a sigh." This point might, indeed, be missed by a reader not specially on the alert, but how can anyone have read *The Newcomes* and forgotten the happy ending hinted at on the last page—the "tall, dark, handsome lady, who must be Mrs. Ethel"? Yet Mr. Trollope would have us believe that "the story ends with two sad tragedies."

Mr. Trollope finds the great merits of Thackeray's style to consist in its being "easy, lucid, and grammatical;" and some of the best and most characteristic pages of the volume are those in which he defines, illustrates, and applies these adjectives. As to the pages which follow, containing his general estimate of Thackeray's matter, most readers will agree that they are a little overdidactic.

T. H. WARD.

Genealogical Memoirs of the Extinct Family of Chester of Chicheley, their Ancestors and Descendants. Attempted by Robert Edmond Chester Waters, Esq., B.A. In Two Volumes. 4to. (Robson & Sons.)

THOUGH the readers of the ACADEMY have already had two portions of Mr. Waters' work brought to their notice, and though in both cases I have been his reviewer, yet, now that the book is published in its complete form, I have felt so much reluctance to criticise it as a whole that I am half ashamed to begin my task, and, at the same time, ashamed to delay the doing so any longer.

The fact is that it would be impossible within the compass of a single article to deal fairly with these volumes—impossible to give any adequate idea of the immense field of research over which their author has travelled; or of the extraordinary minuteness of his investigations; or of the patience, sagacity, and indomitable energy he has displayed; or of the many curious and suggestive results he has arrived at. As for the Chesters themselves, the reader will care but little for them; they serve as the text to a sermon which has at times almost as little to do with them as many other sermons have to do with their texts. Even Mr. Waters, with all his ingenuity, cannot make much of the bearers of a name which he delighteth to honour. But as we are led on to follow the fortunes of all the collateral branches and wander into the mazes which the author helps us to thread, we are tempted to believe—and can hardly resist the tempta-

tion—that a family which furnishes an excuse for gathering together all this fascinating assemblage of recondite lore must have been a race of giants. Genealogists are to history what microscopists are to physical science. For the most part they are only genealogists, and when they are so they are a dreary lot. A pedigree in its nakedness is a gaunt and forbidding skeleton, and if the construction of one of those terrible schemes yclept a "family tree" be all that a Dryasdust aims at elaborating, he is doing no more than setting up a withered *hortus siccus* for credulous simpletons to stare at. It is rarely safe to do more!

Mr. Waters is a very different person from the ordinary pedigree-maker; in his view a man is something very much more than a name. He counts it his duty to spare no pains in attempting to find out what each unit in the long series he is concerned with was made of: what he contributed to the stock upon which he was grafted; what he derived from those from whom he was sprung. But he is impatient of fiction, and a very severe critic of other men's work. The fables of heralds and antiquaries—falsely so called—he cannot away with; the blunders of pretenders he remorselessly exposes. In the undeniable facts of history he finds and lays before us all that is most startling and pathetic in romance. It may seem incredible to most readers that in a book which contains extracts from some 200 parish registers and abstracts of nearly 400 wills there should be a fund of anecdote and a wealth of illustration which makes it difficult to leave off reading when one begins to turn over the pages.

Perhaps one of the charms of the book consists in its fearless censure of all bad work and bad workmen. We all have a prurient liking to see our fellow-creatures "shown up," and the operation is performed in these volumes in a very trenchant manner. "The birth and character of Chief Justice Billing . . . have been assailed by Lord Campbell with reckless animosity"—then woe to Lord Campbell, for he comes under Mr. Waters' lash, and by the time he has done with his victim he is as effectually demolished, extinguished, and exposed as his best friends—who are said to find pleasure in that kind of process—could desire.

Mr. Shirley, "a genealogical writer of considerable pretensions," unluckily bungles in his account of the Lovetts of Astwell—a family that somehow or other gets dragged into this Chester vortex. Mr. Waters comes to the rescue, and, merciless foe to inaccuracy, he tilts at Mr. Shirley, and leaves him rolling in the dust. Burke, in his *History of the Commoners*, adopts an apocryphal pedigree of the Ellis's of Kiddall: forthwith this knight errant of genealogy is upon him, and the "untrustworthy character" of the document in question is not only exposed, but its falsity is conclusively demonstrated. With Mr. Waters there are some crimes that may be venial, but no errors are to be forgiven: a genealogist who is tolerant of inaccuracy appears to him a monster.

And yet, as I have said, the book is full to overflowing of the most curious stories, sometimes very tragic, sometimes grotesque

in the extreme. What an affecting sketch is that of Thomas Poyntz, the Reformer. Poyntz, it appears, lived at Antwerp, where he was making money and showing hospitality; but his leanings were all to one side—the Gospellers were his delight. His wife was one with him, and it seems that she kept an alms-box in a conspicuous part of the house—possibly for visitors to drop their contributions into for the relief of the persecuted and oppressed in less favoured lands. Tyndale, the translator of the New Testament, was a bosom friend of Poyntz, who entertained him for long in his house; and when poor Tyndale crossed the Channel, and was caught and flung into prison, it seems that Poyntz, growing anxious, took ship, and bravely went to the help of his friend, if haply he might save him from his fate. Of course Poyntz failed, as we all know, but we did not know how narrowly he himself escaped the fate which Tyndale met with on the scaffold.

Again, what a curious picture of the difficulties that young lovers in the sixteenth century had to contend with do we get in the story of the poet Waller's wooing and marriage! The Court of Aldermen and the Lord Mayor were against him, for his wife, Anne Bankes, was "an orphan of the City," and an heiress, and it hurt the dignity of the city magnates that "Mr. Waller hath diverse tymes attempted to visit her, much ymportuning to know by what order she should be kept from sight of him." It was all in vain; the lovers were too much for the city folks, and were married comfortably enough in the end.

But more curious still, what a notion we gain of the amazing condition of our prisons in Queen Elizabeth's time when we find that Wisbeach Castle, which was the great place of detention for Roman Catholic priests, had actually become at the end of her reign "a seminary for corrupt youths," where the sons of the Catholic malcontent gentry received their education at the hands of the incarcerated "Mass Priests"!

That violent contrasts in conduct and opinions are to be met with in that picturesque period when England was divided into the two camps of passionate antagonists—the one the representatives of Geneva, the other of Rome—is known to all who have carefully studied our annals. But there are few more striking instances than is afforded by the case of Laurence Saunders, who was burnt at Coventry as a Protestant under Queen Mary; while his brother—a zealous partisan of that Queen, appointed by her Chief Justice of England, and knighted by King Philip—was removed from his office by Queen Elizabeth for his attachment to the Roman faith and ritual.

How few there are nowadays who even know the name of Henry Smith—"the Chrysostom of England," as he was called—the man whose sermons Fuller published and (as we should now call it) "edited" more than sixty years after his death. He died at thirty-one, and, for all that appears, unmarried; but, young though he was, he preached a telling sermon once on the duty of mothers suckling their own children, and he preached so well that "many persons of honour and worship, ladies and great gentlewomen,

forthwith recalled their children home in order to suckle them themselves"!

Quaint stories like this swarm in these volumes, and give a life and interest to the book, and make it stand alone as a unique example of what a man of genius and scholarly training can do with a subject hitherto believed to be essentially vapid and barren. It is the merit of Mr. Waters' volumes that they never let us feel that we are dealing with mere names—his people are alive, or at any rate we are carried back to the times when they were living; the author has that rare gift of historical imagination which enables him to sympathise with the past, and so to present us with vivid sketches of a state of things which has gone for ever. Perhaps it can be said of no book in the language, extending over 800 quarto pages, and reviewing more or less carefully the lives of some thousands of people, some of whom played a very inconsiderable part in their day—a book, too, which does not even profess to be more than Genealogical Memoirs of an extinct family of English gentry of the second rank—that it is not only a readable book but an eminently entertaining one, and that it deserves to take rank as a valuable contribution to the domestic history of England. We have nothing like it on our side of the Channel, and it may be doubted whether even the old French genealogists ever produced a work at once so careful and so exhaustive.

As I said at starting, it would be impossible to give anyone a due idea of the wealth of materials worked up in these volumes. The account of the Cranmer family is in itself a monograph of great value; the chapters on the Tyndales of Hockwold and Maplestead, with the episode of the succession to the Crown of Bohemia, would make a representative volume. When one reads all that Mr. Waters has got together about William Ryley—father and son—Keepers of the Records, and pre-eminent for antiquarian and heraldic lore, one wonders whether in some mysterious way the same gifts which distinguished those indefatigable scholars may not have been transmitted to Mr. Waters himself by a freak of heredity. He himself has pointed out in a very striking passage the strong family likeness in the characters of John Duke of Marlborough and William Pitt, Earl of Chatham, but it is not a little startling to be told that that similarity is to be traced in their common likeness to George Villiers, Duke of Buckingham, and that the two former statesmen had Villiers blood in their veins. Surprises like this give a new charm to historical research. If we will but keep our eyes open there is no lack of discoveries which still remain for the student of history who is not afraid of independent enquiry.

In conclusion, it remains only to express a hope that the present edition of this book may soon be exhausted, and that, when it is, an objectionable passage in the Preface, which it is not necessary to do more than allude to slightly, may be erased. It is not creditable to the writer.

AUGUSTUS JESSOPP.

EARLY CHRISTIAN HISTORY.

Aus dem Urchristenthum : geschichtliche Untersuchungen in zwangloser Folge. Von Dr. Theodor Keim. Erster Band. (Zürich: Orell, Füssli & Co.)

Die Christen-Verfolgungen der Cäsaren bis zum dritten Jahrhundert, historisch und chronologisch untersucht. Von Dr. Karl Wieseler. (Gütersloh: Bertelsmann.)

Die Zeit des Ignatius und die Chronologie der Antiochenischen Bischöfe bis Tyrannus, &c. Von Adolf Harnack. (Leipzig: Hinrichs.)

THE publication of Dr. Keim's work *Aus dem Urchristenthum* was separated by only a short interval from the death of its author; and in more ways than one there seem to be traces upon it of the catastrophe that was so soon to follow. The controversial irritability which it displays has all the appearance of being due to physical causes; and in the choice of subjects the author seems to have been influenced by the consciousness that the time remaining to him was short. It proved, unhappily, too short to allow him to give to the world more than a few incomplete specimens of his labours in the field of early Christian history.

In the volume before us (only half of what was projected) we seem to see the fragments—stones hewn, but not placed—of larger schemes; or rather, we should perhaps say, not so much fragments of the structure itself as of the substructure—that critical sifting and shaping of material which always underlies a great work. The subjects of the essays are a number of controverted points of special interest on which the author held decided views, or on which he believed himself able to offer something new.

The first in order is entitled "Josephus in the New Testament," and deals with the much-debated question as to whether St. Luke did or did not make use of the writings of the Jewish historian. The judicious and excellent author of the *Neutestamentliche Zeitgeschichte*, Dr. Schürer, has recently stated the case in the form of a dilemma, "either that St. Luke took no notice of Josephus, or else that he read his writings only to forget them." Renan in *Les Évangiles* (to which Dr. Keim, rather strangely, does not allude) contented himself with saying that the Evangelist and the historian were probably members of two coteries not far removed from each other, and both more or less attached to the Flavian Caesars. On the other hand, Dr. Holtzmann held that St. Luke had read Josephus, but not carefully or accurately; and Dr. Keim now takes a very similar view. He would maintain the dependence of the Evangelist upon the historian, even on points where there is a real discrepancy between them. This would apply to the census of Quirinius; the mention of Lysanias of Abilene, in Luke iii., 1; the mention of the double high-priests, Annas and Caiaphas, in the same passage; and even to that of Theudas, in Acts v., 36. The association of Theudas with Judas of Galilee Dr. Keim explains by their juxtaposition in the narrative of Josephus (*Antiq. XX., v., 1, 2*). As the result of the whole investigation he believes that the dependence of St. Luke on Josephus is raised

to as "high a degree of probability as is possible under the circumstances." He also thinks that the Gospel not only presupposes the *Wars* but also the *Antiquities*, which would come nearly twenty years later, A.D. 94.

The next essay bears a title which is characteristic of the rather far-fetched elaboration of the author's style, "Die Präconisation des Marcus." This is a defence, chiefly against Dr. Holtzmann, of the position taken up by Dr. Keim in his earlier works as to the priority of the First over the Second Synoptic. It is, however, perhaps more remarkable for a concession to the opposite view. Dr. Keim describes his position as "eclectic," and professes himself still unable to accept Dr. Holtzmann's theory, "though at present, in consequence of a renewed study of Papias, and of the large groups of discourse in St. Matthew and St. Luke, he is no longer prepared to stand unconditionally in the way of the general theory of two documents, one containing discourses and the other narrative." Dr. Keim now claims to put forward little more than a plea for moderation as against the one-sided preference of the Second Gospel.

Passing to the "Limits and Turning-points of the Apostolic Age," Dr. Keim would date the first from Easter rather than from Pentecost, or at least would regard the interval as belonging quite as much to the age of the Apostles as to the life of Christ. The *terminus ad quem* he would place, in accordance with his well-known and still-maintained rejection of the tradition respecting the later years of St. John, at the destruction of Jerusalem in 70 A.D. The main turning-point of the history he would find in the Apostolic Council of the year 52.

The Council itself is the subject of the next essay, which a critic of conservative tendencies will, perhaps, naturally think one of the ablest and best in the whole volume. The author has here broken loose from his Tübingen antecedents, and handles his theme with singular moderation, insight and skill. It is really impossible that exaggerations such as those of Overbeck should hold out against these conclusive arguments very much longer.

If this essay attracts attention by its ability, so also does the next by its length and importance. It deals with one of the crucial questions in the history of the second century—the date of the death of Polycarp, and the account of his martyrdom. It is well known that on the date of this event a great deal of the chronology of the century turns; and of late there has been something like a revolution of opinion in respect to it. This took its rise from a memoir read by M. Waddington, the present Prime Minister of France, in the year 1867. His results met with a remarkable amount of approval on all sides. They were accepted alike in France by Renan, in Germany by Ewald, Lipsius, Hilgenfeld, Gebhardt, Harnack, and Zahn; and in England by Lightfoot and Hort. Hitherto there has been hardly a dissentient voice, and the new date 155–157 has almost universally replaced the old 166. Now, however, from different quarters, two protests have been raised, one by the veteran chronologist Wieseler (*Die Christen-Verfol-*

gungen der Cäsaren), and the other by Dr. Keim.

The great discovery of M. Waddington was that which fixed the date of Statius Quadratus, described as proconsul of Asia in the supplement to the letter from the Church at Smyrna containing an account of the martyrdom. Dr. Keim challenges the discovery by challenging the genuineness of this supplement. Taking his stand upon the fact that it is wanting in the version of the letter given by Eusebius, he thinks that it was added after the time of Eusebius, probably between A.D. 400 and 450. The main body of the letter he would place towards the middle of the third century, though believing the narrative to be in the main authentic.

The most important part of his conclusions, that which relates to the spuriousness of the supplement, Dr. Keim regards as confirmed by a series of difficulties which would be raised on the supposition that the date assigned by it to the death of Polycarp was the true one. Of these difficulties some seem to be more substantial than others. The most important is perhaps that which relates to the visit of Polycarp to Anicetus at Rome. The episcopate of Anicetus falls within the years 155–166 A.D. The visit of Polycarp, Dr. Keim thinks, cannot have taken place at the beginning of the episcopate; yet it must have done so if Polycarp was martyred not later than A.D. 156. Again the Paschal controversy did not begin till the year 167, yet Polycarp was always quoted as the great bulwark and example of the Asiatic tradition. The letter would also bring him into connexion with the Montanistic movement, and the most reasonable date assigned to the beginning of that is A.D. 160–165. This last point, however, the relation of Polycarp to Montanism, is not based upon direct evidence, but turns chiefly upon a conjecture of Dr. Keim's. On the whole, though there is some little weight in the objections, they do not seem to be at all insuperable, or to justify the assumption of forgery just in that portion of the epistle where a forger would have the least tangible motive.

The remaining essays contain (1) a discussion of certain detached points in the history of the Roman persecutions; (2) an answer to Weingarten on the origin of the monastic life, denying that it came into vogue after the time of Constantine as well as its derivation from the worship of Serapis, and maintaining that it was rather due to the rise of Neo-Platonism in conjunction with the older Christian asceticism; (3) what is practically a review of Weiffenbach on the fragments of Papias.

It will be seen from the above that the volume touches upon a number of subjects of great interest to the critic. They are all handled with the ability which might have been expected from their author; and though there may be many places in which they will not command assent, yet the arguments will always be found to deserve respectful attention.

It may be convenient to compare Dr. Wieseler's view with that of Dr. Keim as to the date of Polycarp's martyrdom. Both these writers contend for the old as against the

innovating theory, but their line of argument is different.

Dr. Wieseler upholds in the main the genuineness of the chronological statement in the supplement to the letter from the Church of Smyrna, according to which Polycarp suffered in the proconsulate of Quadratus. But then (1) he denies that Quadratus, as M. Waddington thinks, was proconsul of Asia in the year 155. M. Waddington had depended for the proof of this upon an elaborate chain of reasoning, starting from the identity of the Julianus mentioned in the treatise of Aristides with the Julianus who appears from an Ephesian inscription lately discovered to have been proconsul of Asia in A.D. 145. Both the earlier and the later links in this chain of reasoning Dr. Wieseler impugns. He refuses (on grounds which seem rather precarious) to identify the Julianus of the inscription with the friend of Aristides. And he also contends that the successor of Severus, whom M. Waddington and the others who have adopted his view assume to be Quadratus, was not really Quadratus but Rufinus, another friend of Aristides. This also appears to be doubtful. (2) He would further fix the true date of the proconsulate of Quadratus at the year 166, which was marked by the conclusion of peace with the Parthians. It would therefore be in the same year that Polycarp was martyred, and this would agree with the statements of Eusebius and Jerome. These statements are, in fact, the chief positive argument in favour of the older theory, while the negative argument for it consists in the disproof of the inferences which M. Waddington draws from the inscriptions.

Another essay in the same pamphlet is concerned with the details and date of the martyrdom of Ignatius. This Dr. Wieseler inclines to place in the year 107, and not, as is frequently done, in 115. He rejects the accounts given in the Martyrologies and by Malalas. Dr. Harnack goes a step further than this. After a thorough examination of the authorities, he comes to the conclusion that these all rest ultimately upon Julius Africanus; that the statement of Julius Africanus is not trustworthy, and that, in fact, we have no certain evidence that Ignatius died under Trajan at all. Thus while the date of the martyrdom of Ignatius is rendered doubtful, some of the most substantial objections to the genuineness of the Seven Epistles attributed to him are removed.

W. SANDAY.

Travels and Researches among the Lakes and Mountains of Eastern and Central Africa. From the Journals of the late J. Frederic Elton. Edited by H. B. Cotterill. With Maps and Illustrations. (Murray.)

A MELANCHOLY interest attaches to the publication of Capt. Elton's Diary, for its author, who had won golden opinions from all with whom he came in contact, lies buried in the wilds of Africa, a victim to his zeal as an explorer and devotion to duty. As an explorer Capt. Elton occupies a high rank, but it is chiefly in connexion with his services in the suppression of the slave-trade that his

memory will be honoured by posterity. From the day on which Seyyid Burghash of Zanzibar signed the treaty abolishing the export of slaves (June 5, 1873) up to the time of his death, Capt. Elton has been unremitting in his exertions to give effect to that treaty. He visited the coast within the Sultan's dominions, and explored the routes followed by the slave-caravans; liberated the slaves held by Indian British subjects, ever ready to run with the hare or hunt with the hounds; and if at the same time he collected much valuable geographical information, this was merely incidental to the labours which devolved upon him in his capacity of British Consul. Appointed consul at Mozambique in 1875, he succeeded, by his firm and yet conciliatory attitude, in enlisting the sympathies of the Portuguese authorities in the good cause. The Arab slave-dealers, no longer finding Zanzibar a congenial field for their nefarious operations, had established themselves on the Kivulane River, to the south of Mozambique, where for a time they remained undisturbed. But Senhor Carvalho Menezes, the Portuguese governor, much to his credit, sought and obtained the services of British cruisers, with whose assistance the slave-dealers were ousted. The influence of such vigorous proceedings made itself felt far into the interior. The slave-trade was gradually dying out, agriculture and legitimate trade springing up in its place. The native chiefs themselves acknowledged its disastrous consequences, and looked hopefully to the future. If any further evidence is required to show how the traffic in slaves entails the devastation of vast tracts, and the extirpation of entire tribes, while its abolition brings about an almost immediate return of prosperity, it is to be found in the volume before us. Mr. Holmwood's introductory chapter enables the reader to obtain a firm grasp of the subject without the perusal of needlessly bulky Blue Books. A year ago the slave-trade was nearly dead, but, unless Mr. Horace Waller is misinformed, it has recently "sprung up again with great vitality, mainly from a sudden cooling down upon the subject, both in the Indian Executive and Downing Street."

Several of Capt. Elton's journeys along the coast have been described before, but geographers will turn with interest to the accounts he furnishes of Mozambique and its vicinity, and the notes on an overland journey from that place to Ibo. It is, however, only on arriving at the northern extremity of storm-beaten Nyassa that our traveller enters upon virgin soil. The Wachunga, who inhabit the northern extremity of the lake, are either utterly destitute of dress altogether, or at most wear a strip of banana leaves or a tuft of grass. They make up for this deficiency by painting the upper part of the body, the face or the legs, with white chalk, which renders them hideous to look upon. They are not, however, unmitigated savages altogether. Their huts are built and thatched with great skill, the interstices between the bamboos being filled up with sun-baked lumps of mud. Their spear-shafts are beautifully inlaid with delicate tracery of copper and brass wire. They till the ground carefully in terraces,

and keep cattle and goats. Of their country the author speaks in terms of rapture. It is the garden of Central Africa, with mountains towering to a height of 12,000 feet, dense forests, grassy valleys, groves of bananas and plantains, and a delightful climate, apparently suited to Europeans.

Crossing this belt of glorious mountain land, the author and his companions, of whom Mr. Cotterill was one, descended into the plain of Usogo, on the upper Ruaha. This, too, is a fertile region, lying some three thousand feet above the level of the sea, and rich in corn, cattle, and game. The author's visit was, unfortunately, ill-timed. He found Merere, the great chief of the country, blockaded by the robber-tribe of the Machinga, and only after they had been driven off was he able to pursue his journey northward. Merere's people stand somewhat higher in the scale of civilisation than their southern kinsmen, for they dress in hides, and their chiefs delight in gaudy cloths and blankets, and in feather head-dresses. Merere received his European visitors with great kindness, and, fully alive to the fact that the position in which they found him was not calculated to impress them with a sense of his power, he urged them to return under more favourable auspices. This augurs well for Mr. Keith Johnston's success, for this interesting mountain region and the country extending thence towards the southern extremity of the Tanganyika will form the scene of his explorations. Through him we may also learn some further particulars with respect to the Niam Niam and other tribes dwelling to the north of Usogo, who had abandoned their homes when Capt. Elton visited the country.

The book is of importance to those who look upon Africa as a field for commercial enterprise on a large scale. It confirms the statements made by other travellers with respect to the disappearance of the larger game. The supply of ivory cannot last for ever, and if Africa is to prove a source of wealth to British manufacturers, care must be taken to develop its vast agricultural resources, and to make it one of the great food-producing countries of the world. Whether this can be done without the establishment of a regular European government, enabling the cultivators of the soil to reap the fruits of their industry, is a large question, which space forbids our discussing on the present occasion. Thus much we learn from Capt. Elton's pages, that the continuance of the slave-trade forms an absolute bar to the development of the great natural resources of Africa.

Mr. Cotterill has conscientiously performed his duty of editor—too conscientiously, perhaps, for a few chapters from his own pen summarising the results obtained, as well as the omission of a great deal of personal matter, would have rendered this handsome volume more instructive as well as more readable. The maps and illustrations which accompany it are excellent.

E. G. RAVENSTEIN.

The Satsuma Rebellion. An Episode of modern Japanese History. By Augustus H. Mounsey. (Murray.)

"EVERYTHING that is wrong" was the conclusion at which the leading Japanese statesmen arrived when they were first enabled to examine the condition of their country by the light of European knowledge. The argument, which has been used to support many worse causes, that a system which had satisfied the needs of past generations was good enough for the present age met with no hearing from these reformers. The evils and defects of the constitution which had for some time been partially recognised were brought out into strong relief in their eyes when it was possible to compare the political institutions of Japan with those of European countries. With a ready instinct they saw at once the impossibility of patching up the constitution, of mending the worn-out native garment with a piece of brand-new European cloth; and they determined to sweep it away, bag and baggage. The whole forest of old-world institutions was to be hewn down, lest the older growth should choke the young saplings which were to be planted in its stead. They knew their countrymen. They knew that, though proud of the past, they were not averse from change, and that, though professing to find all their joy in Japan, they might yet be trained to admire the attractions of London and Paris. The work of demolition they looked upon as essential to the national prosperity, and they saw no insuperable difficulties in the way of carrying it out.

With a firm purpose they set to work, and in less than twenty years changed the whole features of the country. Everything was new. The heaven-descended Mikado, whose face had never been seen by any outside the palace at Kiôto, became a common sight in the streets of Yedo, through which he daily drove in a foreign carriage. Double-sworded Samurai in their picturesque dress disappeared, and in their place were found inoffensive gentlemen, attired in broadcloth and silk hats, whose most formidable weapon was a cane. Daimiô who had never travelled to the capital in any other conveyance than a *norimon* borne by coolies at the rate of four miles an hour were whisked through the length and breadth of the land by railway. And, last but not least, constitutional government was installed to supersede the feudal system which had existed for so many ages. That all these and many more changes should have been effected without meeting with more serious opposition than they encountered was a matter of surprise to lookers-on, more especially as the increased expenditure incurred under the new order of things entailed increased taxation. But the Japanese, like most Asiatics, are a very long-suffering people, and Mr. Mounsey's book would probably never have been written had it not been for the ambitious designs of Saigô Takamori, the chosen adviser of the ex-Daimio of Satsuma. Mr. Mounsey has carefully traced out the objects of this man, which may be shortly described as having been the overthrow of all foreign influence in the empire and the restoration to power of the military classes.

Sufficient remnants of the old feudal system were still existing in 1874-75 to enable Saigō to muster a considerable force and to possess himself of arms without necessarily assuming the character of a rebel; but the Government was none the less aware that his "private schools" were nothing but training depôts for recruits who would one day be marched against its troops, and that the artillery and ammunition turned out by the provincial arsenals were destined to be directed, at no distant date, against its ranks. During the year 1876 the forces were collecting on both sides for a struggle which was plainly inevitable. Saigō had appealed to the chivalry and ambition of the Samurai of Satsuma, between whom and the members of the Government, who were bent on still further reforming the institutions of the Empire, there was no room for compromise. In the February of the following year (1877) Saigō's preparations had become so threatening that the Government deemed it advisable to remove the stores deposited at the imperial dockyard at Kagoshima in the disaffected province. This served as well as any other pretext for the opening of hostilities, and the followers of Saigō seized on the occasion to declare war against their degenerate countrymen.

Notwithstanding the preparations which had been industriously carried on in Satsuma, the rebels were never able to bring more than 20,000 men into the field, against the 40,000 men who followed the imperial banners. The superior armaments also of the Mikado's troops were an additional strength to the imperial cause, while the only advantages on the side of the rebels were the valour and love of fighting which were inherent in the old military classes from which their ranks were chiefly recruited. But valour, however undaunted, must in the end succumb to big battalions; and, though gleams of success occasionally shone on the rebel arms, the insurgents gradually lost ground, and by the month of September their cause had become hopeless. Feeling that the end was near, Saigō turned to retrace his steps southwards.

"And as a hare whom hounds and horns pursue

Pants to the place from whence at first he flew,"

he set his face towards Kagoshima, determining to sell his life as dearly as possible on the threshold of his home. For the majority of men a lost cause has few attractions, and Saigō's followers were no exception to the rule. Within a few weeks his forces dwindled down to 500 men, and with these he stood at bay in the recesses of a mountain near Kagoshima. Though it was plain that the condition of these men was now desperate, there was no thought of surrender. They were all "Samurai of the Samurai," and were fully prepared to face death rather than submit to dishonour. This the Imperialists well knew, and they took every precaution to ensure the success of the attack. Before dawn on September 24 the imperial commanders led the assault at the head of 15,000 men. The rebels defended themselves as brave men will who have made up their minds to die fighting, but they were crushed by overwhelming numbers, and

when the morning mist cleared away it disclosed a heap of slain and a small band of wounded rebels in the hands of the triumphant Imperialists. Saigō was shot in the thigh early in the fight, and a friendly Samurai, seeing him fall wounded, with one blow severed his head from his body to save him from the disgrace of falling alive into the hands of the enemy. Such an end befitted the career of one who may be said to have represented the chivalry of old Japan. He was a man of the sword and he perished by the sword.

Mr. Mounsey tells us, and he had every opportunity of knowing the facts, that the close of the rebellion was looked upon by all classes rather as a relief than as an occasion for rejoicing. It afforded, however, an opportunity, which was readily seized upon by the Government, for distributing the newly-adopted decorations. On Prince Arisugawa, the commander-in-chief, the Emperor conferred the highest order of merit, and accompanied the decoration with an address which shows that under the veneer of European knowledge there yet remains a substratum of native mythology, even in courtly circles.

"I," said the Emperor, "who, by the will of Heaven, am Emperor of Japan, descending in one unbroken line for 10,000 years, confer on you, Prince Arisugawa, a man of the highest merit, commander-in-chief of the army, and president of the Senate, this decoration of the highest class of the Order of the Chrysanthemum, and you are herewith invested with all the dignities and privileges appertaining to the said order."

Though the question whether the new or the old condition of things was to obtain in Japan was finally set at rest on the morning of September 24, 1877, it was impossible to suppose that a complete calm would immediately succeed so fierce a storm. The defeat of Saigō had shown that open resistance to the Government had ceased to be possible, but there remained the weapon of assassination, which is in Japan a traditional means of expressing opposite views. Prominent among the progressive party in the Government was Okubo, the Minister of the Interior; and when the choice of a victim was made by the malcontents, he it was who was selected to be offered up on the altar of patriotism. A morning in May of last year was chosen for the execution of the plot, and on the day appointed, as Okubo was driving from his house in the suburbs of Yedo to the Mikado's palace, two Samurai, carrying bunches of wild flowers in their hands, met his brougham. As the carriage approached they threw down their flowers, and drawing their swords from under their clothes cut down the coachman and hamstringing the horses. At the same moment four other men sprang from concealment and faced the Minister as he attempted to alight from the carriage. Before he reached the ground his head was cloven in two by one blow; after which it seems superfluous to add in the words of Mr. Mounsey that "he was then . . . despatched with numerous cuts and stabs."

Such is a sketch of the story told in detail in the work before us. As a member of the British Legation at Yedo, Mr. Mounsey enjoyed exceptional advantages for

the preparation of his work, and in its pages will be found much information which will be of value both to Japanese bondholders and to those who are interested in observing the development of the country.

ROBERT K. DOUGLAS.

THE INSURANCE OF LABOURERS IN ACCORDANCE WITH THE ECONOMIC ORDER OF THE TIME.

Die Arbeiterversicherung gemäss der heutigen Wirtschaftsordnung. Geschichtliche und ökonomische Studien. Von Lugo Brentano. (Leipzig: Duncker & Humblot.)

THIS little book contains materials from which the English reader may form some idea of the very curious state of parties in Germany with regard to the labour question. The author is well known as an opponent of Marx and Lasalle, and of the claims and objects of the Social-Democratic party, in the name of free trade, individual enterprise, and economic production generally; but in Germany the middle-class Liberal economists, who are not socialists, take the line, rather startling to the middle-class in this country, that the existing economic order can only be saved from communistic aggression and revolution by the development of trade-unionism; while, to crown the confusion, the Government alternately bids for working-class support by really socialistic legislation, and alienates it by mediaeval restraints, the inquisitorial nature of which is easily shown to be an inevitable consequence of the previously-bestowed favours.

To follow the author's arrangement: the only real danger or injury inflicted on the labouring classes by the present industrial system is that they are liable to be thrown out of employment, and therefore left without means of support, in consequence of commercial mistakes or miscalculations which they had no means of preventing: the present industrial system does not recognise the *droit de travail*, so that it is no one's business to provide for the labourer under these circumstances, but it does recognise as a necessary element in the cost of production the cost of the labourer's maintenance, which includes the cost of rearing children to take his place in the generations of industry. If temporary want of employment on the part of some labourers is a permanent incident of our industrial system, the cost of production or the wages of labour must be reckoned at such a rate as to cover the maintenance of the labourer both while at work and during his compulsory idleness. The obvious reflection that the individual labourer may be left destitute before he has had time or power to accumulate savings enough for his wants turns this into an argument for a general system of insurance throughout the labouring classes.

The paradoxical mixture of paternal and socialistic legislation on this subject begins in 1845, when the removal of various antiquated restraints on freedom of contract and combination was supplemented by a clause compelling every workman to contribute to the "Workman's Benevolent Fund" of the locality in which he was employed. In 1849, when the party of reaction succeeded in re-

imposing restrictions on the workman's liberty, it was further ordained that the employers of labour in each district should be held liable to contribute to the same fund, if necessary, as much as half the total contributions of the labourers. In 1854 this obligation was extended to trades or places where there was no guild or corporation, whose privileges might be viewed as an equivalent for this tax; and by the same measure, local bye-laws were empowered to compel all labourers within the district to contribute to a fund for mutual assistance. In 1869 the responsibility of establishing such a fund was thrown on the local authorities, and every workman not contributing to any other similar society was compelled to join the official one; and this compulsion was renewed by the legislation of April 1876, which defined more minutely the constitution of the societies whose members might be exempted from compulsory enrolment in the official society. Trade organisations using their funds for other than purely provident purposes are not recognised to this extent.

It is needless to follow the author in his criticism of the indirect interference with the freedom of contract between employer and employed involved in all this legislation, or the ingenuity with which the greatest possible number of incompatible or self-neutralising economic fallacies are brought into the smallest possible compass. His practical complaint is that the compulsory system of insurance fails altogether to effect its ostensible purpose, because the workman may lose all the benefits for which he has paid by leaving the particular firm or the particular neighbourhood to the *Kasse* of which he was a contributor, and further because all such benefits are forfeited by a few weeks' failure to subscribe; and as none of the recognised societies provide an "out-of-work" allowance for their members, loss of employment inevitably entails the loss of membership and the fruits of, perhaps, half a lifetime of thrift. Even the voluntary or "free" friendly societies which have been started to compete on more liberal principles with the official institutions are either too narrow or too wide in their range, and either confine their members to a single district or include classes and ages which on sound actuarial principles ought to pay a different scale of fees.

After this historical sketch of the insurance system of the new empire, and the conclusion that it fails to supply the protection which the author began by claiming as an indispensable adjunct of the industrial system of the present day, he reverts to the example of England, where much less far-reaching theories have attained a much larger practical development. His objection to friendly societies—that they do not enable the workman to keep up his subscriptions when unemployed—seems about to culminate in unreserved recommendations of the manner in which the work of insurance against all possible ills is carried on by the great trade societies, with branches all over the country and an organisation too complete for the benefits of membership to be lost by any change of place. He admits that the payment of "out-

of-work" allowances cannot be carried on without reference to the rate of wages and the consequent adoption by the provident society of a fixed minimum; and he does not object on principle to the combination of trade and provident objects guaranteed by one common fund. But with the zeal for speculative completeness, from which he is as little free as his socialist or bureaucratic adversaries, even the Amalgamated Society of Engineers does not quite realise his ideal on the protection due to the working class, because the benefit of past subscriptions is lost to any member who leaves the society from dissatisfaction with its management. His proposal, therefore, is that trade societies of the English model should be formed and managed by the working classes to provide against sickness and want of employment; while life insurance, superannuation pensions, and burial payments should be provided for by general societies not limited to any one class; and to obviate the natural reluctance of a man to pay into half-a-dozen clubs instead of one, a system of correspondence between different societies is suggested which, under some circumstances, might have its practical conveniences.

The weak point in all this is the assumption that it is necessary, in order to justify the present system, to invent machinery which may give one class of the community a mathematical certainty of protection against what after all can never be an exhaustive classification of human ills. Systems of insurance serve an excellent practical purpose, but any result depending on the doctrine of averages is in its nature so essentially non-rational that it is singular to find the expedient exalted into a fundamental and indispensable concomitant of modern industrialism. But this, as well as the far wilder generalisations of political socialists now under the ban of the empire, pales into insignificance compared with the curious phenomenon of the same empire spending what energies it can spare from socialist prosecutions in, virtually, administering and guaranteeing the "club money" of any two or three labourers in a private workshop. It is scarcely to be wondered at if, in a logical country, the labourers reciprocate the interest felt in their affairs and propose to instruct the central Government how to render them still more enlightened and efficient service.

EDITH SIMCOX.

CURRENT LITERATURE.

Historical Studies and Recreations. By Shoshee Chunder Dutt. (Trübner.) These two considerable volumes derive interest rather from their authorship and history than from their own intrinsic merits. Mr. Dutt, as his name implies, is a member of a well-known family belonging to the Kayasth or writer caste of Bengal. Having served for many years in a Government office at Calcutta, he was recently rewarded on retirement with the honorific appellation of Rai Behadoor, a combination of Hindu and Mohammedan epithets peculiarly grateful to the native ear. A typical Bengalee Baboo, he has advanced deeper into the sea of literature than any of his compatriots; and in Bengal literature means the literature of England studied from school upwards as closely as Latin was studied in the middle ages. In Bombay English is the language of commerce, and in Madras of domestic service; but in the

leading Presidency it is emphatically the medium of literary education. Not only does the course of training for the university examinations demand a knowledge of the English classics such as is rarely attained in our own schools; but the only path of literary ambition open to Young Bengal is to emulate the style and omniscience of Macaulay. Artificial as this ambition is, and strangely circumscribed in its area, it is yet the most definite product of Western civilisation to be found in India. To those who are curious to know how far the native mind is capable of assimilating foreign modes of thought, we can strongly recommend Mr. Dutt's volumes. But in addition to their value as a literary *tour de force*, they possess a further interest from their original mode of publication. The larger part has already appeared in this country, published in separate books under the assumed name of "J. A. G. Barton;" and we are not aware that the real authorship was ever detected. For ourselves, we remember to have come across some of these books a few years ago, and to have wondered at the mixture of erudition and credulity which they displayed. But such qualities are by no means rare among amateur authors of English extraction, and we confess that we had no suspicion of the trick. The contents may be shortly described as a survey of universal history from the flood to the present day. It has often been remarked that history has no place in Sanskrit literature, and the inference has been drawn that the Hindu mind is destitute of the historical sense. To this it may be replied that the historical sense is a very recent growth even in Europe. Usher's *Chronology* and Rollin's *Universal History* have scarcely yet been superseded in our own schoolrooms. Mr. Dutt has evidently read widely, both in ancient and modern literature. He writes with a ready pen, and exhibits a dexterity in his command of an alien tongue that is little short of marvellous. But as he has boldly challenged the verdict of our criticism in his proper name, he must allow us to award him the same measure of admiration that is given to the prize essay of an undergraduate.

Tourist's Guide to North Devon and the Exmoor District. By R. N. Worth. (Stanford.) The high praise with which we welcomed Mr. Worth's *Guide to South Devon* has since been verified by local experience of its utility. The same trustworthy companion now introduces us to the northern coast, which possesses no less attractions for the tourist. This entire region is consecrated with the traditions of Kingsley and Blackmore, who here take the place occupied by Scott in the Highlands and Wordsworth in the Lakes. As compared with such masters in literature, we are not sure that Mr. Worth is at his best when attempting to describe the scenery of coombe and moor, or resuscitate the worthies of Devonshire history. But as a faithful guide to the visitor who wishes to omit nothing that deserves attention, especially in the department of church architecture, we can heartily commend this little book, which it has been a pleasure to read even afar from the *genius loci*.

Tales from Euripides. By Vincent King Cooper. (Longmans.) This volume suggests the suspicion that the ancient classics will before long become more familiar to the general reader than to the schoolboy. We cannot grudge any attempt to popularise the literature upon which our own is ultimately based, and to reveal the secret charm which has hitherto been confined to the adult student. In this case, however, it is only too evident that the attraction is wholly derived from the original. We have not attempted to test the faithfulness of the rendering, being content to find that the English style is artificial and bald. The get-up of the book is very pleasant to the eye, except that the figure outside should have been Euripides himself, and not the Phrygian Paris.

The School Cookery-Book. By C. E. Guthrie Wright. (Macmillan.) Though primarily intended for use in school demonstrations, this little primer will prove invaluable for reference in small families. In simplicity of statement and in regard for practical considerations, Miss Guthrie Wright stands unrivalled among many competitors. It is an advantage rather than a drawback that she contemplates a Scotch audience; for the English have much to learn in cooking from what is household knowledge north of the Tweed.

Basques et Navarrais. Par L.-Louis Lande. (Paris: Didier.) This is one of those books of tourist-travel which read very differently to those who know the country traversed and to those who are unacquainted with it. Those who seek only a general vague description, prettily given, will be delighted with it; but to those who want more than this the book will be very disappointing. After the late Carlist war the author made a tour by rail and diligence round the outskirts of the Basque provinces from Pamplona through Alava to Bilbao. After a short sojourn there he made excursions on foot along the coast and through the centre of Biscay and Guipuzcoa to San Sebastian. These two portions of the book are of very unequal value: the better by far is the latter. The first part is full of what we can only term half-truths. Our traveller listened as he went along to all the gossip and the boasting which the war had left behind it, and this he reproduces without sifting and without examination. The authority of a boy of twelve years old who serves him as chance guide is considered as good as any other. An extract from a party speech in Cortes or from the columns of a party newspaper has the same value as an authentic historical document. There is a like vagueness in description—e.g., a church is described as a “basilique gothique.” Nothing is usually deemed more unpleasant to the eye than the ruins caused by modern artillery. Hernani, which, to borrow Major Campion's phrase, “had been knocked into a cocked hat,” is described by M. Lande, who saw it from the train about the same date, as “la poétique Hernani.” He mentions palaces and gardens founded by Charles III., but leaves it to his readers to discover whether he means Charles III. of Navarre or Charles III. of Spain, though four centuries lie between the two. He speaks of Iparraguirre as author of the words and music of the popular Basque song, “Guerni-caco Arbola,” and asserts that he died at Montevideo: whereas the composer of the music is I. I. Altuna, of Madrid; Iparraguirre is still living, and perhaps the best of his poems is his salutation of his native land on his return from Montevideo. So, when the author is speaking of the leaders of the war, Saballs and Santa Cruz are linked together as if they had played a similar part. In describing the battles fought to relieve Bilbao, after enumerating the generals on the side of the Government, he states that Andechaga and the Marquis de Vadespina were the “principaux chefs” on the Carlist side. But the Carlist general was really Dorregaray, and his retreat without losing a gun or material was the one skillful operation on the Carlist side in the whole war. These may be thought trivialities, and we cite them only as specimens of the general tone. The information acquired in Bilbao from Sr. Delmas is an exception, and the description of the mines is good. But when left to himself our author again becomes vague and hazy. There are three kinds of games of ball among the Basques, differing more than fives, rackets, and tennis. M. Lande so describes one he witnessed that it is impossible to tell which of two he really saw. He always becomes more brisk as he approaches the more modern towns, and we are told that the workmen in the “ateliers” of the little town of Eibar are “aussi nombreux que dans les cités ouvrières de Londres ou de Mulhouse.” His remarks on the beauty and active endurance of the Basque women coincide with those of other travellers; but of the wines, which many

Englishmen find so good as to prefer them to Bordeaux, he says, “vous comprendrez sans peine la répugnance qu'ont manifestée tous les voyageurs pour ce grossier breuvage, empoisonné à plaisir.” The concluding chapters on the “Fueros” are superior to the rest of the work. The author is aware that they were not peculiar to the Basques; but he fails to see the false position of those who declare the “Fueros” to be the best of liberal institutions, and yet endeavour to force absolutism on the rest of Spain. If the Basques would but make themselves constitutional missionaries for propagating in Spain all that is excellent in their own institutions, and especially in their administration of them, they would be the greatest benefactors of their country. But to wish to restrict these privileges to themselves, and yet side with reaction at Madrid, is a false issue which can work nothing but mischief and deception. As a tourist's book M. Louis Lande's is pleasant reading: his phrases are only too pretty; but his lack of the faculty of exact observation must preclude his being any authority on questions concerning *Las Provincias Vascongadas*.

THE Handbook and Official Catalogue of the Canadian Section at the Paris Exhibition (Eyre and Spottiswoode) appeared, as such catalogues frequently do, after the Exhibition had closed. It contains a series of elaborate maps, illustrating the commercial productions of the Dominion, and also the feasibility of the proposed Pacific Railway. To the impartial reader there is much of interest in the statistics collected in the first section of the book, and apparently published with official sanction. Whatever the future capabilities of Canada may be, her staple industries have recently been suffering from severe depression. The principal railway companies have ceased to pay interest; the deposits in savings banks have fallen off; the value of “lumber” or timber exported decreased from 28,000,000 dol. in 1873 to 20,000,000 dol. in 1876, while the export of wheat shows an even greater decline. As a remedy for this state of things, it is well known that many Canadians advocate a policy of protection against the manufactures of the United States. Their excuse is to be found in the following figures. In the year 1875-76 the total exports from Canada were valued at 81,000,000 dol., of which 42,000,000 were sent to Great Britain and 28,000,000 to the United States. The imports were valued at 92,000,000 dol., of which 40,000,000 came from Great Britain and 44,000,000 from the United States. It appears, then, that Canada has a favourable balance of trade with Great Britain of 2,000,000 dol., and an unfavourable balance with the United States amounting to 16,000,000. But this is not all. Out of the imports from Great Britain only 8,000,000 dol., or just one-fifth, enter duty free; while of the imports from the United States, 22,000,000, or more than one half, are free. According to another mode of calculation, out of a total of 32,000,000 of free imports, the United States have 22,000,000, or 70 per cent. In short, the produce of the States, consisting chiefly of manufactured goods, now enters Canada practically untaxed. All other countries pay heavy duties, and with them Canada finds that her exports exceed her imports. What wonder that, in her ignorance, she should think of trying to redress the fancied grievance by an appeal to the fallacy of protection?

Transactions of the Shropshire Archaeological and Natural History Society. (Shrewsbury: Adnitt and Naunton.) This society must be one of the most industrious of its kind in the kingdom. Last year it issued three volumes of *Transactions* containing carefully-written papers—on local topics, indeed, but of more than local interest. Mr. Sparrow's account of the foundation of the Palmers' Guild at Ludlow—a society said to have been founded by the Palmers who brought the ring of St. John to Edward the Con-

fessor from the Holy Land, and the records of which go back to the time of Henry III.—will, we trust, be supplemented by a future paper on its subsequent history and its dissolution. Leland speaks of the brotherhood as founded in the name of John the Evangelist; but in some documents quoted by Mr. Sparrow the Palmers' Guild is called the Brotherhood of St. Andrew, and in others that of St. Mary and St. John; but the three names never occur together, as if there were two Palmers' Guilds, or perhaps two divisions of the same guild, dedicated to different saints. The society appears to have had no connexion with trade, like most English guilds, but to have been organised solely for mutual help and religious services, especially for burials, like the Roman *Collegia*. The mutual help includes assistance in case of unjust imprisonment, of poverty from fire or other mishap, or of sickness, and also contributions for the daughters of needy members on marriage or entering religion; there are none of the minute rules which characterise the constitutions of the Anglo-Saxon guilds. Mr. Brookes' paper on Shiffnal Church is illustrated by some very spirited drawings of the exterior and interior; but they are hardly precise enough in architectural detail. It is not easy to see whether the tracery in the remarkable east window consists of trefoils or quatrefoils. This church possesses the tombs of two persons who passed the age of one hundred and twenty years. There are also papers on Ludlow Castle, where the Mortimers lived, and where Prince Arthur died; and on Stokesay Castle, well known for its fine timbered gate-house of Tudor work. The society has adopted the sensible plan of printing original records with the papers; but it would be better if they were printed either in *extenso* or with proper record type. The style in which they appear in these volumes makes them needlessly difficult to read.

On the Norwegian Origin of Scottish Brochs. By Jas. Fergusson, D.C.L. An able pamphlet by Mr. Fergusson on this subject was noticed in these columns some short time ago, and a reply to his argument appeared in the *Proceedings* of the Society of Antiquaries of Scotland from the pen of Mr. Anderson, keeper of the society's Museum. Mr. Fergusson now takes the opportunity to restate his case in a paper which will appear in the *Proceedings* of the same society. His view is that these buildings were erected by the Norwegian invaders as fortresses; but it is not easy to gather from what he says the line of argument which is taken by Mr. Anderson on the other side, though it is evident that Mr. Fergusson does not think it a very tenable one.

Scotter and its Neighbourhood. By Edw. Peacock, F.S.A. (Hertford: S. Austin.) This is a lecture delivered in the Reading Room at Scotter, a Lincolnshire village, or town, as Mr. Peacock would call it, using the word in its correct sense of a collection of buildings fenced off from the open fields. The Court Rolls of the Manor have furnished him with various details about the life of the inhabitants, and the way in which sanitary matters and the peace and comfort of the tenants were provided for in the sixteenth century. One zealous Protestant was fined 10s. for cursing Queen Mary, and he must be considered very fortunate not to have fallen into the grasp of a more severe tribunal than a Manorial Court. The great families in the neighbourhood, the Tyrwhitts and the Roos's, were at feud for 200 years, which resulted in a battle between their people in the reign of James I. The feud was ended, outwardly at least, by the king's ordering the erection of a gallows to hang anyone who in future should commit homicide in such a quarrel.

Johnson's Select Works. Edited by Alfred Milnes, B.A. (Clarendon Press Series.) The Lives of Dryden and Pope and the “History of Rasselas” have been selected as specimens of Johnson's abilities, and it would be difficult, if not impossible, to make a better choice. Johnson put all his

powers into his memoir of Pope, prompted, no doubt, by the recollection of the great poet's kindness to the starving satirist whose first success in literature was an invective against that London which in later years he could not praise too highly. The character of Warburton (p. 182) may rank with those drawn by Clarendon. Warburton is described without prejudice and without partiality; the well-balanced sentences bring before us the man himself. The introductory memoir of Dr. Johnson which Mr. Milnes has prefixed to this selection will sometimes offend from a want of simplicity, and sometimes from a want of accuracy. We are weary of reiterating that Walpole did not believe that every man had his price. It was to Goldsmith and not to Garrick that Johnson, when visiting Westminster Abbey, confided the hope that their own names might be joined with the names of those who lie immortalised in the Abbey. Mr. Milnes writes with great truth that Johnson took little trouble to obtain strict accuracy of fact, but we cannot accept the statement that "all the errors are pointed out in the Notes." Dryden according to Johnson (p. 45) died in 1701. The true date is 1700; but the error is unnoticed in the Notes, until it is repeated in the Life of Pope (p. 128). Johnson asserts that Dryden "had three sons, Charles, John, and Henry," and of the last he only gives the information that he entered into some religious order. Mr. Milnes makes no comment on these statements. The third son was called Erasmus Henry, the first of these names having been a family name for two previous generations, and he held an appointment in the Pope's Guards. Later in life he became the fifth baronet and the head of the Dryden family. In the Life of Pope it is stated that the character of Atossa was intended as a satire on the Duchess of Marlborough; and on this supposition a just censure is inflicted on Pope's want of gratitude. Johnson only repeated the belief which was current in his time; but the character is now universally understood as applying to her rival, the Duchess of Buckinghamshire. Mr. Milnes gives his readers full particulars of the history of Atossa, "the wife of Darius, King of Persia," but omits to point out the common error which Johnson credulously accepted. It is obvious from this circumstance and from the imperfect nature of the note on Mr. Caryl (p. 138) that Mr. Milnes is not fully acquainted with the recent literature relating to Pope. We would recommend him to read Mr. Dilke's *Papers of a Critic and the History of the Parish of Harting*, which was published a few years ago. The notes of Mr. Milnes are brief and to the point, but we cannot bestow on him that full meed of praise which he seems to desire.

THE *Report of the Sixth Annual Conference of the Association for the Reform and Codification of the Law of Nations*, held at Frankfurt-on-the-Main on August 20 to 23, 1878, has just been published, and it furnishes an interesting account of the proceedings, which were inaugurated by a public reception in the celebrated Römer at Frankfurt, the oldest Guildhall in Europe, by Dr. Mumm von Swarzenstein, the Ober-Bürgermeister of the Imperial city. The Hon. David Dudley Field, of the United States, the author of the New York Code, presided at the Conference; the Vice-Presidents being Dr. Borchardt, of Berlin; Herr H. H. Meier, of Bremen; Dr. F. Sieveking, Senator, of Hamburg; Sir Travers Twiss, of London; Count Eric Sparre, of Wenersborg, Sweden; and Mr. Theodor Engels, of Antwerp. Among the more important communications were a paper by Dr. J. Marcus, Syndic of Bremen, on Railway-Transport Conventions; two papers by Sir Travers Twiss on the Place of the Suez Canal in the System of International Law, and on the Necessity of an International Concert for the better Prevention of Collisions at Sea; a Report on Bills of Exchange, by Dr. Borchardt, of Berlin; a paper by Mr. H. H. Freeland on the Mixed Tribunals of Egypt; a Report on Patent Laws by Herr Carl Pieper, of Dresden; a paper on Maritime Capture

by Prof. Birkbeck, of Cambridge; a Report on General Average by Mr. H. D. Jencken, the Secretary-General of the Association, and by Dr. Rahusen, of Amsterdam, which was supported by Mr. Theodor Hach, of Bremen, and Mr. Engels, of Antwerp; a paper on the Lex Mercatoria by Mr. C. H. Roberts, of Oxford; and a Report on International Copyright by Mr. C. H. E. Carmichael, of London. But the communications of the greatest novelty and of the greatest interest were those which were made on the part of His Excellency Wooyeno-Kagenori, the Japanese Minister in London, and on the part of His Excellency Kuo-Taj-in, who has recently vacated his post as Minister-Plenipotentiary of the Emperor of China in London and has been succeeded by the Marquis Tséng. Both these communications deserve the general attention of Europe, as they make known the respective stand-points of the two great Powers of the far East in relation to the European system of Public Law. With regard to the *Report* itself, it has been drawn up in a very readable form by Mr. Oliver Smith, the Honorary International Secretary, who has appended the York and Antwerp Rules on General Average, and other documents of the Association, and has had the thoughtfulness to facilitate reference to the various subjects of the *Report* by a good Index.

Hymnologia Bohemica. [In the Bohemian language.] By Josef Jiróczek. (Published by the Royal Bohemian Society of Arts and Sciences.) This is a valuable contribution to history, and a work of great labour and research, although calculated rather to assist the diligent student of the history of literature than to amuse and entertain the general reader. It commences with an account of the earliest effusions of the Ecclesiastical Muse in the Bohemian language, which are, however, mere translations and developments from the Greek, as might have been expected from the conversion of the people by Greek missionaries. Only a few hymns remain extant until we come to the Hussite times, when the deep religious feeling of the people expressed itself with vigour and fervour in this form. But we do not find a really considerable poet till we come to the first half of the sixteenth century, when the Minorite Clement Bosak flourished. Hymns of considerable merit are found in the "Kantzionals" of the Bohemian Brethren, both those published while they were still in their native land, and those issued after their final exile from it in 1620. The Utraquists and Lutherans can also claim hymns deserving of commendation, but the Catholics remained behindhand until a true spirit of religious poetry was evoked in Moravia in the seventeenth century. After the historical account of the various hymn-books M. Jiróczek gives an alphabetical list of all known Bohemian hymns, with dates and the name of the work in which each first appeared, as well as any remarks that might appear desirable. Next he notices the variations in the different editions of the hymns, and carries the very ancient hymn, "Jesukriste, seedry kneze!" "O bounteous priest, Christ Jesus, Son, With Father and with Spirit one!" through all its variations. He then gives an account of the translations of Bohemian hymns into Polish and German; and finally, after exhibiting the importance of hymnology in its bearing upon Bohemian history, draws attention to the development of music in the tunes attached to the hymns in the various hymn-books, and expresses a justifiable surprise at the neglect of the musical treasures that have lain so long unnoticed in the "Kantzionals," both manuscript and printed. There is a very beautiful specimen of a manuscript Bohemian hymn-book in the British Museum, which is, indeed, the only Bohemian MS. which that great institution possesses. It was originally made for Sixtus of Ottersdorf, the Chancellor of the old town of Prague during one of the most stirring, yet most disastrous, periods of Bohemian history. Though it is of late date—after the middle of the

sixteenth century—yet the beauty of the calligraphy and illuminations will well repay the trouble of a visit.

THE *Church Missionary Atlas* (Seeley), though a sixth edition, deserves a word of notice. It contains no less than thirty-one maps and plans, together with 150 pages of letterpress. Some of the maps, such as those of the River Niger and the State of Travancore in Southern India, are fuller and more accurate than can be found in any atlases but the very best. All are produced with a clearness and delicacy that does credit to Stanford's establishment. We have rarely seen maps that so entirely please the eye and at the same time satisfy legitimate curiosity. It has often been noticed in these columns how scientific exploration, no less than philology, is being advanced by missionary effort. This atlas shows that the art of cartography is also not a little indebted to the same spirit of enterprise. As to the letterpress, it is enough to point out that Mr. Keith Johnston has been applied to for a classification of the inhabitants of the world according to religions; that Sir William Muir has supervised the general "Note on Mohammedanism;" and that Mr. R. N. Cust has contributed a tabular statement with an article on the "Languages and Tribes of India." In the face of such catholic help it is much to be regretted that sectarian motives should have confined the facts and statistics to Protestant missions, and especially to those of the Church Missionary Society. In the large section treating of India this exclusiveness is especially misleading; a grand opportunity has been missed of giving a comprehensive survey of Christianity as a proselytising faith.

Month by Month: Poems for Children. With Twelve Illustrations by T. Pym. (W. W. Gardner.) This little volume just fails of being entirely charming. The conception of writing an appropriate child's poem for each month of the year is a good one, and it has been carried through with well-sustained effort. The pictures also are cut in that simple style of sharp outline which critics approve and children can appreciate. Our only complaint is that each poem ends with a similar monotonous moral, and that this moralising is sometimes most inconsequently put into the mouths of the children themselves.

The Art of Digesting and Tabulating Accounts and Returns. By Henry Wood Hill. (Longmans.) A useful treatise for the benefit of the class for which it is intended—viz., civil service candidates; but not of any general interest, nor of much scientific value. Some words of warning might have been given against the common blunders of adding up columns of averages and working percentages on inverted data.

NOTES AND NEWS.

MDLLE. A. TCHERNOFF is engaged on a translation into Russian of Prof. Dowden's *Shakspeare, his Mind and Art*, which will be published at St. Petersburg in the autumn of this year.

WE understand that the Rev. J. E. Carpenter has put into the hands of Messrs. Macmillan and Co., for publication in the autumn, an account of the life and work of the late Miss Mary Carpenter, of Bristol.

MESSRS. MARCUS WARD AND Co. have in the press a Birthday Book entitled *Red Letter Days: a Register of Anniversaries and Birthdays*, by the late Miss Frances Ridley Havergal. For each day of the year there is a text followed by verses from Miss Havergal's pen, and at the beginning of each month is a hymn selected by her from the works of her father the late Rev. W. H. Havergal, Hon. Canon of Worcester Cathedral. Miss Havergal took great interest and pleasure in the preparation of this book, and arranged everything connected with it even to the smallest detail. One of the latest things she wrote was the Preface,

Dr. Sanday's "very able" examination of Marcion's Gospel has convinced the writer that the portions of the third Synoptic Gospel excluded from Marcion's Gospel were really written by the same pen which composed the mass of the work, and, consequently, that the third Synoptic Gospel existed in his time, and was substantially in the hands of Marcion. The linguistic test has effected the conquest which the argument based merely upon the dogmatic views of Marcion could not effect. The minuteness of the index will make this "complete edition" of a vigorous and learned though strongly biased work most valuable as a book of reference even to those who dissent most widely from its conclusions. It now appears in three handsome but not unreasonably thick volumes.

We are glad to hear that Delitzsch's Commentary on Isaiah is shortly to appear in a third edition. It speaks well for the German public that a style of commentary which is decidedly not in any sense "popular" can still find a large number of purchasers. Third editions of Delitzsch's *Jesus and Hillel* and *Jewish Artisan-Life in the Time of Jesus*, recently translated by Mrs. Monkhouse (Bagster), have just appeared in their German form.

We are indebted to the last number of the *Athenaeum Belge* for an important communication, taken from the *Giornale di Sicilia* of May 5, respecting the *Hortensius* of Cicero. The Sicilian journal published a letter from M. Vincenzo di Giovanni of Palermo to his friend Prof. Ugo Antonio Amico, giving an account of two manuscripts now in the public library of Palermo which in the sixteenth century belonged to the Latin poet Sebastiano Bagolino of Alcamo. These manuscripts contain commentaries by Schifaldus on the *Ars Poetica* and on *Persius*; but the second contains also a catalogue of Bagolino's library, in which, to quote from M. di Giovanni's letter, "men of letters will be rejoiced to see the name of the famous *Hortensius* of Cicero, all traces of which have been lost since the beginning of the twelfth century . . . It is now certain that the *Hortensius* was still in existence in 1604, the date of Bagolino's death, that is, after the end of the sixteenth century."

After giving the catalogue of Bagolino's library the writer concludes in words with which all scholars will sympathise. "An agreeable surprise for persons interested in classical literature! Cicero's famous book still existed in Sicily at the beginning of the seventeenth century; how much greater the surprise, could it be brought to light again!" Can anything be ascertained as to the fate of Bagolino's library?

THE *Library Journal* of April 30 contains an important article by Mr. Richard Garnett, of the British Museum, on "Subject-Indexes to Transactions of Learned Societies," in which the writer recalls attention to an acknowledged need, and suggests the means by which it may be supplied. The great difficulty, as usual, is the lack of money. Mr. J. V. Whitaker, the editor of the *Bookseller*, contributes an interesting paper "On the Use of the Printing-Press in Libraries," in which, after showing how cheaply the press might be used, he concludes by recommending that the experiment should not be tried. There is a full report of the Index Society's Annual Meeting, and there are the usual bibliographical notices, among which we observe specially a searching criticism by Mr. J. B. Bailey of Hildebrandt's *Science Index*.

THE *Transactions and Proceedings* of the Oxford meeting of the Library Association, held last October, edited by the secretaries, Henry R. Tedder and Ernest C. Thomas, will be ready for publication from the Chiswick Press in a few days.

MR. ROWLAND HILL, of Bedford, will give a Reading from Shakspeare, Browning, Tennyson, Poe, Dickens, &c., at the Langham Hall, Great Portland Street, next Tuesday afternoon from three to five.

WE understand that Mrs. Brassey will contribute passages from an unpublished journal kept by her in the Holy Land to the August number of *Fraser's Magazine*. In the July number—the first which will be issued under the editorship of Principal Tulloch—there will be a critical article entitled "Gossip and Gossip," as well as an important political paper headed "A Government on its Defence."

NOTES OF TRAVEL.

THE International African Association have just issued (Brussels: Verhaver) a series of Reports by MM. Cambier and Dutrieux on the marches of the first Belgian expedition into the interior of Africa. The concluding chapter contains some interesting notes on Mpwapwa, on the frontier of Ugogo, where the Church Missionary Society have a permanent establishment. Dr. Dutrieux points out that this place is topographically the most important between the coast and Unyanyembe, as all the caravan roads converge on it. He states that its elevation above the sea is 860 mètres, and that of the highest point in the mountain chain 1,237 mètres.

ON June 1 the publication was commenced at Oporto of a weekly periodical, entitled *Jornal de Viagens e Aventuras de Terra e Mar*.

DR. W. FRAZER has sent us the text of a paper which he has recently read before the Royal Dublin Society on Hy Brasil, a traditional island off the west coast of Ireland, plotted in a MS. map by Sieur Tassin, Geographer Royal to Louis XIII.

WE understand that Lieut. R. C. Temple, of the 1st Goorkhas, who accompanied the Tal Chotali field force as Capt. T. H. Holdich's assistant in the survey department, has carefully mapped the unexplored country between Quetta and Dera Ghazi Khan. He also availed himself of the opportunity to collect a considerable amount of ethnographical, ethnological, and geographical information.

M. E. F. BERLIOUX, Professor of Geography at Lyons, has just issued a somewhat curious map, bearing the legend "Afrique Centrale, Libye Interior de Ptolémée, ou les anciennes Explorations et les prochaines découvertes des régions du Sahara central." M. Berlioux furnishes on the map various notes on the physical, commercial, and political geography of the country according to the Greek geographer's ideas, as well as observations on the principles which have guided him in his interpretation.

THE Queensland Government have lately published a work on the native grasses of the colony. The volume is illustrated, and furnishes minute descriptions of the various species.

It is said that the Italian Government have purchased the natural history and other collections formed by Signor D'Albertis in New Guinea, which were in the first instance offered to the British Museum.

THE Government printer at Melbourne has just published by authority a volume of considerable interest, entitled *Historical Records of Port Phillip: the First Annals of the Colony of Victoria*, which has been edited by Mr. John J. Shillinglaw. The work contains portraits of ancient worthies connected with the colony, and a plan of Port Phillip, from a survey in 1803 by Mr. O. Grimes, Surveyor General of New South Wales, the journal of whose explorations, kept by James Flemming, is also given. Mr. Shillinglaw's life of Flinders the navigator, to which allusion has already been made in the ACADEMY, is in a forward state, and will probably be published before the end of the year. It will contain numerous illustrations and a map of Australia at the beginning of the century.

Der Malayische Archipel. Land und Leute. Von C. B. H. von Rosenberg. Parts I. and II. (Leipzig: Weigel.) The author when twenty-two years of age enlisted in the Dutch East Indian army, and spent nearly thirty years of his life in the East Indies. After some time he quitted the military service, and found more congenial occupation in the exploration of little-known districts and the collection of zoological specimens, many of which found their way into the museum at Leiden. Many of his papers and reports have been published in Dutch scientific journals; but he now presents us for the first time with a connected account of his wanderings, and with the results of the missions entrusted to him by the Dutch Government. Sixteen years he spent in Sumatra, eight on the Moluccas, and twice he visited New Guinea. His knowledge of the country, consequently, is not of a superficial nature; and every page of his simple, unaffected narrative proves to us that he has made excellent use of his opportunities. His notes on the natural history of the districts explored, and the ethnology of the tribes visited, are copious, and they supplement the information brought home by Wallace and other explorers. The description of the chain of islands extending along the west coast of Sumatra is particularly interesting. Some of them were peopled from the large island; others, however, are inhabited by aborigines. The natives of the Mentawe group differ from all their neighbours in physique, language, and customs. Of middle height, they are well made and powerful. Their complexion is of a light copper colour, their hair is silky and inclined to curl, and their eyes are large. They tattoo, and resemble South Sea Islanders rather than Asiatics. Expert swimmers, they venture in their dug-outs into the open sea. A belief in evil spirits and auguries is universal among them, but they have no idols. The skulls of animals killed in the chase are suspended in their houses, and strangers are occasionally slain to propitiate the spirits. Intercourse between the unmarried is unrestricted; but the husbands are jealous, and adultery is punished with the death of the guilty pair. They practise monogamy, and widows are only allowed to marry widowers. The mammals of these islands include two species of monkeys (*Semnopithecus maurus* and *Ceropithecus cynomolgus*), numerous bats, *Paradoxus musanga*, *Lutra leptoxia*, mice, rats, a porcupine (*Histrix macroura*), a squirrel (*Hylogale tana*); the Java Manis, two species of deer (*Cervus russa* and *C. muntjac*), the musk-deer (*Moschus napa*) and a wild hog (*Sus vittatus*?). Tigers, elephants, rhinoceroses, bant or tapirs, so numerous on Sumatra, are not met with. Herr von Rosenberg's work abounds in well-executed illustrations. A map, showing the author's route, and the principal localities visited by him, would prove very acceptable.

THE INTERNATIONAL LITERARY CONGRESS.

THE International Literary Congress has brought to a close its labours in John Street, Adelphi, which do not seem to have extended beyond the passing of a few resolutions. This is the second congress of an association which was formed in Paris last year under the peculiarly favourable conditions furnished by the cosmopolitan gathering in that city attracted by the great Exhibition. Besides M. About, who is the president of the well-known Société des Gens de Lettres, several distinguished foreign authors had come to London on a visit understood to be directly or indirectly connected with the congress, among others, M. Jules Claretie and M. Adolphe Belot. These gentlemen, however, have not made themselves very conspicuous at the meetings, though M. Claretie and M. About were present at the inauguration. A "reception committee" had been formed of which Mr. Blanchard Jerrold was the permanent chairman, and many distinguished names appear in the list; but as regards active support

from English men of letters there was little to be noted. The orators most prominent were representatives of small countries, whose interest in international authors' rights is necessarily of a comparatively insignificant kind. Meetings have been held since, at which the chief points discussed related to the extension and simplification of the right of translation; and the justice and propriety of abolishing those vexatious formalities and observances which so often tend to nullify the privileges conferred on the foreign author. Generally it seems to be desired that the alien author, where a copyright convention exists, shall be endowed with the same rights and privileges—including the duration of copyright—as the native author, on the sole condition that he shall have observed in his own country the regulations imposed upon authors publishing there. The object of the Congress was apparently to enrol as many English authors as possible in a sort of universal league of brotherhood for the extension of rights and the protection of interests; but it is to be regretted that the movement appears to have attracted so little practical support from the class whose interests it is intended to further. Except Mr. Blanchard Jerrold, who has been, we believe, from the first, the active promoter of the movement, no Englishman spoke at the inaugural meeting; nor did any speak at the second meeting on Wednesday, except Mr. R. H. Horne. A certain degree of vagueness about the objects of the congress in meeting in London is perhaps chargeable with something of the faint response that Mr. Jerrold's summons—which was, we trust, sent forth to all who were likely to lend substantial aid—has obtained. A good deal of time was devoted to a plan for establishing a sort of literary agency or "medium between authors, translators, and publishers." Nothing, however, of a practical kind seems to have been done; and the gathering may be said to have been almost entirely barren of results.

SELECTED BOOKS.

General Literature.

- DAS NEVES, D. F. A hunting Expedition to the Transvaal. Bell. 9s.
 DICKENS, C. Life of Charles J. Mathews. Macmillan. 25s.
 HOUDOT, J. Les Imprimeurs lillois (1595-1700). Paris: Morgand.
 MARKHAM, A. H. Northward Ho! Macmillan. 10s. 6d.
 PALUSTRE, L. La Renaissance en France. 1^{re} livr. Paris: Quantin. 25 fr.
 VADE, J., Poésies et lettres facétieuses de. Paris: Quantin. 10 fr.
 VECKENSTEDT, E. Die Geschichte der Gil Blas-Frage. Berlin: Calvary. 1 M. 50 Pf.
 WANGEMANN, O. Geschichte der Orgel u. der Orgelbaukunst von den ersten Anfängen bis zur höchsten Vollendung. 1. Lfg. Demmin: Freund. 1 M.

History, &c.

- BUFALINI, L., La Pianta di Roma di, riprodotta per cura del Ministero della Pubblica Istruzione. Rome. 24s.
 CORRESPONDENZ, politische, Friedrich's d. Grossen. 2. Bd. Berlin: Duncker. 12 M.
 DE ROSSI, G. B. Pianta iconografica e prospettive di Roma anteriori al secolo xvi. Rome. 30s.
 REUSCH, F. H. Der Process Galilei's u. die Jesuiten. Bonn: Weber. 10 M.

Physical Science and Philosophy.

- BALFOUR, A. J. A Defence of Philosophie Doubt. Macmillan. 12s.
 BALTZER, E. Empedocles. Eine Studie zur Philosophie der Griechen. Leipzig: Eigendorf. 2 M. 40 Pf.
 DES MURS, O. La vérité sur le conoau. Paris: Klincksieck. 7 fr.
 KOHN, A., u. C. MEHLIS. Materialien zur Vorgeschichte d. Menschen im östlichen Europa. 2. Bd. Jena: Costenoble. 15 M.
 MAS, A. Pomologie générale. T. 4. Poires. Paris: G. Masson. 12 fr.
 PREIFFER, L., Novitates conchologicae. 1. Abth. 58.-62. Lfg. Cassel: Fischer. 30 M.
 RIEHL, A. Der philosophische Kriticismus u. seine Bedeutung f. die positive Wissenschaft. 2. Bd. 1. Thl. Leipzig: Engelmann. 7 M.
 WEINER, K. Giambattista Vico als Philosoph u. gelehrter Forscher dargestellt. Wien: Faeßy. 4 M.

Philology, &c.

- PHILASTRE, P. L. F. Premier essai sur la genèse du langage et le mystère antique. Paris: Leroux. 7 fr. 50 c.

DR. WILLIAM TURNER.

PROBABLY no single reader would be able to guess who the individual is whose name is placed at the head of this article, and perhaps most will be surprised to hear that he played a most important though not a conspicuous part in the religious changes of the reign of Edward VI. His name is known in the annals of bibliography because of the scarcity of some of the numerous publications of which he was the author. They are probably all or at least most of them enumerated in Bliss's edition of Antony Wood's *Athenae Oxonienses*, where his name by accident occurs in very close proximity to that of William Barlow, some of whose eccentricities I exposed in an article which appeared in the ACADEMY, October 10, 1874. Wood describes him as a person "very conceited of his own worth, hot-headed, a busybody, and much addicted to the opinions of Luther, but always refused the usual ceremonies to be observed in order to his being made a priest." He was imprisoned as a vagrant preacher of heresy in the reign of Henry VIII., and after his release—which he must have obtained by a recantation of his opinions—he travelled in Italy, and obtained the degree of Doctor of Medicine at Ferrara. Upon his return to England, in spite of his not being a priest, he was made by the Archbishop of York (Holgate) Prebendary of York, but was promoted in 1550 to the Deanery of Wells, and a Canonry at Windsor, and lived in the house of the Protector Somerset as his chaplain and physician in ordinary. It was this position that enabled him to exercise an important influence on the movement of the Reformation. If, as Wood says, he was addicted to the tenets of Luther, he did not suffer that to interfere with the Calvinism of his patron the Duke of Somerset. The other particulars of his life may be gleaned from the *Athenae Cantabrigienses*. What we are concerned with now is the fact that, though his books were forbidden to be read by a Proclamation of the latter part of the reign of Henry VIII., he was immediately after the death of that monarch in high favour with Somerset and the Council. He had earned his right to their protection by some works which he had written against the Pope and the English bishops of the old learning, and he justified their preference of him—though he was very discontented with the amount of preferment he attained to—by publishing the scurrilous lampoon to which we proceed to direct the attention of our readers.

It is entitled "A new dialogue wherein is conteyned the Examination of the Masse and of that kind of priesthood which is ordeyned to say Masse and to offer up for remission of Synne the bodye and bloode of Christ again" (Bodl. 8° Z. 156. Th.). Though it has neither date, printer, colophon, nor place of publication, it is easy enough to see that it came out very early in the reign of Edward VI., and its design was to forward the abolition of the Mass, which Somerset and his friends were cautiously trying to effect. Several semi-authoritative tracts were published during the year 1548, containing most virulent abuse of the Mass, but this one is remarkable, though by no means singular, in adopting the plan of ridicule. The interlocutors in the dialogue are Mistress Mass, Master Knowledge and Master Freemouth (who are her accusers), a Justice of the Peace, a cryer, a judge, and two ecclesiastics, who are counsel for the defence, called Doctor Philargyry, who represents divinity, and Doctor Porphyry, who is learned in the canon law.

The preliminary investigation takes place before the Justice of the Peace. The accused begins with saying she hears that she is thought an impostor. "The Supper of the Lord only professes to be a memorial, whereas 'I deliver even damned souls out of hell. If need require, I say that I am the Supper of the Lord, and my great friends Porphyry, my patron Doctor of the Canon Law, and Sir Philip Philargyry, Doctor of Divinity, have taught me to call myself so.' Then

Knowledge comes in and instructs Freemouth, accusing her of blasphemy for making herself equal with God; upon which Freemouth charges her before the Justice of the Peace, who at first takes part with her, the Six Articles being still in force, and Freemouth being apparently in opposition to them. This proves the date of the dialogue to be 1547, because in the Parliament which began in November of that year the Six Articles, one of which insisted on transubstantiation, were abolished; and Knowledge informs the Justice of Peace that the king's godly intent is to purge away at the beginning of his reign all abuse by Holy Scripture, and that he hopes he does not intend to resist the king's godly purpose. Upon this the Justice sends the woman for trial before Palaemon, the judge; and here Porphyry and Philargyry come forward as her advocates and allege that Mass ought not to be called in question any more than Scripture, and that the multitude of people in the realm honour the Mass; therefore it will be dangerous to interfere with her. The Judge here interposes, saying "that everyone has a right to look into his father's will. And, as for fears of everything going wrong, if the Mass and the Ceremonies are found faulty, why, let them go then. I can judge as well as a bishop," he says, "for I have read the Scriptures, and there is no need for any other judge."

Upon the arguments from Scripture being produced, Palaemon decides that they are as good as, and no better than, the arguments adduced for pardons, purgatory, &c. This argument being disposed of, to that which is next urged for saying Mass in obedience to the ordinary—that being still the law of the land—the reply is made that authority is not to be obeyed if it is contrary to Scripture; and Knowledge quotes the three instances of ordinaries commanding what everybody would now admit to be wrong—viz., Fisher, of Rochester, saying that the Bishop of Rome was the head of the Church; Reys, of Norwich, a little before the idol of Walsingham was put down, asserting that men should go on pilgrimages; and also Bishop Gardiner, alleging that images ought to be worshipped with outward worship, and professing that men were justified by works. "These three were ordinaries," says Knowledge; "were all they that were under them at that time when they preached such doctrine bound to do as these men said, or were they not? If they were not, I pray you tell me why they were not bound to obey their doctrine and commandment?" And here Philargyry, as counsel for the defendant, answers that the reason they were not bound to obey in such cases was "because they commanded both that which was not in the Scripture, and also contrary doctrine unto the Scripture." Upon which Freemouth rejoins:—

"Then, whereas your ordinary commandeth you and your mistress Missa anything concerning religion that is not in the Scripture, or contrary unto the Scripture, ye are not bound to obey him and keep his commandment. But this commandment of your ordinary, whereas he commandeth you to offer up Christ again, is not commanded of God in his Scripture, yea it is clean contrary unto the Scripture; wherefore ye should have no more in this case followed the counsel and commandment of your ordinary than the good Jews kept the commandment of the Pharisees when they taught men to dishonour their father and mother."

The next argument adduced is that the Mass and priesthood interfere with the everlasting priesthood of Christ and make his sacrifice imperfect:—"But ye, mistress Missa with your chaplains, offer Christ a thousand times in one year; then do ye kill Christ a thousand times in one year. Now, my lord Judge, what this woman deserveth for killing of Christ so oft, I refer it unto your judgment."

The summing-up of the matter by the counsel for the plaintiff is as follows:—

"Here have I proved also that this Missa is not ordained of God, and that she is contrary to the Scripture and a blasphemous member of Anti-Christ and injurious unto the priesthood of Christ and to his passion also, and a foul idolatress and a causer of

idolatry. Whether such an idolatress ought to be holden still in Christ's church for God's service or no, I refer all the matter unto you, my lord Judge, which have authority on this matter to determine as ye have seen evidence."

After this follows the sentence of the judge:—

"These men, thy accusers, have brought forth sufficient evidence and witness that thou art not of God, that thou art contrary and enemy unto the Holy Scripture, and idolatress, making a god of unconsecrated bread and wine, and that to the great injury of Christ's passion thou offerest up Christ again, and as much as lieth in thee killest him a thousand times in one year. Wherefore thou hast deserved death, and art worthy to be burned. But lest thy father's generation, the Papists, should say that we are as desirous of bloodshedding as they were when they bare the swing, I command thee, on pain of burning, to pack thee out of this realm with all thy bags and baggage within these eight days, and go to thy father the Pope with all the speed that thou canst, and say that here is in England no more place for him neither for any of his generation."

Upon the sentence being pronounced, Knowledge interferes, and says:—

"Sir, if it please you, if there be no man appointed to see this woman shipped and conveyed out of the land, the priests will keep her still in their chambers and will abuse her as they have done before. Therefore if your lordship will let me have her in my custody I shall see her conveyed at once into the sea, let her choose her whether she will come again or no."

The Judge then gives his final caution:—

"I am content. Say not, woman, but thou art warned; if that thou ever come into this realm again after these eight days, look none other but to be served even as thy father hath served our brethren in time past."

The dialogue winds up with the following dirge:

"The Missa speaketh.

Helpe and defend my good brethren all
Which love doctrine Cathedral,
And do believe unwritten verities
To be as good as Scripture's sincerite.
Because in the Bible I cannot be founde
The heretics would bury me under the ground.
I pray you heartily if it be possible
To get me a place in the great Bible;
Or else, as I do understande,
I shall be banished out of this lande,
And shall be compelled with sorrow and pain
To return to Rome to my father again."

The value of such a publication as this, appearing as it did in the year 1547 from an inmate of the Protector's house, and with all the sanction, therefore, that Somerset could really give it, is that it shows what were the cautiously-veiled designs of the Government when, on March 8, 1548, they issued their new "Order of the Communion," and exactly a year afterwards supplanted that by "The Supper of the Lord and the Holy Communion, commonly called the Mass." It is just one link in the evidence, and there are many more, to show that from the first it was intended to go as far as possible, and that the only reason why the thorough-going Zwinglian of the Prayer Book of 1552 was not foisted on the nation was that the Government could not dare to go so fast. The same spirit really animated most of those who were concerned in the changes of the first year of the reign, which eventually brought in the second Book of Common Prayer with the intentional omission of any direction to consecrate the bread and wine. The Reformers of neither date had any belief at all in the validity or the value of any such consecration. Most of the other publications of the year 1548 on this subject contain violent denunciations of the Mass. And there is one which is translated from the French of Marcort, a preacher at Geneva, which, being of 1547, the translator was probably afraid of publishing in England. It was therefore printed at Wittenberg, by Hans Lufte. It is very dull, and is only remarkable as illustrating what is so amply shown by the book we have been noticing, that the main attack of Somerset and his party

during the reign was on the doctrine of the Mass, which they so gradually altered into the service provided for the Communion in 1552. The most remarkable of all the publications of the year 1548 is Edmund Geste's attack on the Privy Mass. If this had been better known we think it probable that this person's name would not have been made so much use of in the Eucharistic controversy. Whatever he may have believed when he penned the article on the subject, he can scarcely be quoted in favour of any sacramental doctrine, unless he materially changed his belief between the date of the accession of Edward and the drawing-up of the Thirty-nine Articles in the reign of Elizabeth. NICHOLAS POCCOCK.

APPOINTMENTS FOR NEXT WEEK.

MONDAY, June 23.—8 P.M. British Architects.
8.30 P.M. Geographical: Reports received from Mr. Keith Johnston, "Excursion to the Usambara Hills," "Information obtained regarding Routes between Dar-es-Salaam and Lake Nyassa."
TUESDAY, June 24.—1 P.M. Horticultural.
3 P.M. Statistical: Anniversary.
8 P.M. Anthropological Institute: "On the Osteology of the Andaman Islands," by Prof. W. H. Flower; "On palaeolithic Implements from the Valley of the Brent," by Worthington G. Smith; "Kemp How" Cowlam," by J. R. Mortimer; "Portchester and other Flint Factories of the North of Ireland," by W. J. Knowles; "On some Eskimo Bone Implements from the East Coast of Greenland," by W. J. Sollas.
WEDNESDAY, June 25.—8 P.M. Geological.
8 P.M. Literature: "On the Paris Literary Congress of 1878, and the International Literary Association," by C. H. E. Carmichael.
8 P.M. Society of Arts: Annual General Meeting.
THURSDAY, June 26.—6.30 P.M. Royal Society Club: Anniversary.
8.30 P.M. Antiquaries.
FRIDAY, June 27.—8 P.M. Quekett.
SATURDAY, June 28.—3 P.M. Physical.

SCIENCE.

La Psychologie allemande contemporaine.
(Ecole expérimentale.) Par Th. Ribot.
(Paris: Germer Baillière.)

M. RIBOT'S new work will fully sustain his reputation as a clear and concise expositor of psychological systems. His companion volume on English thinkers has long been favourably known at Oxford as a careful condensation and criticism of the original authors, and his present book will no doubt be welcomed in England quite as heartily as in France. Modern German psychology stands especially in need of such a systematic exposition, because many of its most valuable results lie buried in special memoirs or monographs, practically inaccessible to the general student. Mr. Sully had already taken the pains to unearth for our benefit the various scattered contributions to the question of space-perception; and now M. Ribot undertakes to perform the same office for all the other disconnected problems which make up the sum of modern German psychological research. In doing so, he has found it necessary to depart from the system which he adopted when dealing with the English writers, and to give in many cases a *critique* rather of separate questions than of separate philosophers. This change, as he rightly observes, is in fact a sign of progress; for it shows that psychology is passing from the stage of somewhat vague individual systematising to the stage of common endeavour towards a united aim. Every developed science can exist only by the co-operation of numerous specialists, and this specialisation of psychology in Germany may be accepted as good proof of its substantial advance.

In a trenchant and somewhat pugnacious Introduction, M. Ribot falls vigorously upon the old introspective and analytic psychology, which he treats as practically out of date, a mere obsolescent relic of the past. At the same time, the very strength and ardour of his onslaught clearly show that he recognises the surviving vitality of the ancient school, which, for the rest, is still quite powerful enough in France to make its official existence unpleasantly certain to M. Ribot and his fellow-workers. He then proceeds to point out the characteristic differences between the English and the German experientialists, drawing special attention to the employment of positive experiment by the latter, and to their substitution of quantitative determinations for the qualitative generalities of our fellow-countrymen. At the same time, he hardly allows to English psychology as much credit for breadth of view as its admirers would perhaps not unjustly claim on its behalf in comparison with the restricted limitation of the German horizon.

M. Ribot's volume presents us with a clear and expansive *coup d'œil* of all the main psychological questions raised in Germany since the time of Herbart. Beginning with the semi-metaphysical and mathematical method of that thinker, and the ethnographic school to which his speculations gave a first impetus, M. Ribot proceeds to epitomise and estimate the opinions of Beneke and Lotze, the latter with special reference to his important doctrine of "local signs." Thence he passes on to the resulting controversy on the origin of the conception of space, giving a brief account of the "nativist" views of Müller, Weber, and Stumpf, and of the "empirical" theory of their opponents. The author sums up a very judicial *critique* of the whole controversy in favour of the empirical solution, while fully acknowledging the difficulties which beset its complete acceptance, and the force of many arguments on the opposite side. A chapter on Fechner goes into the question of the so-called "psycho-physical law," and gives a *résumé* of the searching criticism to which it has been subjected. M. Ribot's final verdict, though given with some reservation, rejects the supposed law as untenable in its mathematical form; points out that observation and experiment generally demonstrate the slower increase of sensation than of the stimulant; and decides that, while true within certain limits for visual and auditory impressions, it applies doubtfully to the case of weight as estimated by the muscular sense, and fails entirely for the other senses. At the same time, he allows high praise to Fechner for the originality of his conception and for the value of the impulse which he has given to the investigations of others. The system of Wundt, the psychologist who approaches most nearly in the breadth of his treatment to the great English systematists, occupies a separate chapter, in which the main points of his psychology are necessarily touched with a somewhat rapid hand. Finally, the curious researches upon the duration of physical acts undertaken by Helmholtz and a number of followers, among whom Exner deserves special mention, complete the cen-

tral portion of the work; and a short conclusion summarises the course traversed by the entire German school since Herbart.

As a whole, M. Ribot's work will place before the English public in a lucid and very readable form the net results of a great contemporary psychological movement which has been hitherto more or less a sealed book to most students in the same direction. Those who have already examined the German authors will nevertheless be glad to possess a condensed epitome of their chief contents; while those who know their labours only by repute will be pleased to find that the task of attacking them has been simplified by so clear and able a thinker as M. Ribot.

GRANT ALLEN.

Aryan Philology according to the most recent Researches. By Domenico Pezzi. Translated by E. S. Roberts. (Trübner.)

PROF. PEZZI is already favourably known to most English students of Comparative Philology by the French translation of his admirable little work *La Linguistique*, which sums up in a few pages the method, aims, and general results of the science of language. The present work, which has just appeared in an English dress, is intended to be a continuation of Prof. Benfey's monumental history of scientific and Oriental philology in Germany. It reviews shortly, but clearly, the various rival theories that are now claiming a hearing in the field of Aryan philology. Each theory is stated as nearly as possible in the words of its author, and its strong and weak points are impartially indicated. In short, Prof. Pezzi comes forward as the critical historian of the answers to the burning questions of the science of language which have been proposed during the last dozen years.

The book is divided into two parts. In the first part the controversies that have raged, and are still raging, in regard to sounds, roots, words, and stems are stated and discussed. In the second part we have the various opinions that have been held by scholars as to the nature of the Parent-Aryan language; the relation, if any, between it and Semitic; and the genealogical division of the several Aryan tongues. The reader has thus placed before him a complete picture of the present state of Aryan philology and the doctrines of its leading representatives, extracted from a multitude of books, pamphlets and periodicals in which they have been hidden away.

The volume is extremely well-timed. A revolution is taking place in Aryan philology and obliging the most stout-hearted adherent of conservative views to give up assumptions which have long been considered indubitable truths. The foundations of the whole science have undergone fresh examination and revision. The work of destroying the idols of the past is going on vigorously in the hands of scholars like Fick, De Saussure, and Brugman, but the work of reconstruction does not as yet keep pace with it. Our popular manuals of Comparative Philology will have to be largely re-written; the convenient theory of suffixes must be changed and modified, and the

main supports of the hypothesis which made inflection forgotten agglutination, and the Aryan a Tatar with a bad memory, are taken away. All this cannot but be gratifying to one, like myself, who sees the heresies of his *Principles of Comparative Philology* fast becoming the orthodox creed of advanced linguistic science.

It is a pity that so important a book as this of Prof. Pezzi's has not found a translator who was a better master of English idiom. As it is, though the words are English, the idiom is Italian, and this makes the book difficult and heavy to read, and at times almost unintelligible. What, for instance, could Mr. Roberts have been thinking of when he wrote "This is one of the most solid, rich and useful works which have been given to the public in the last few years"?

A. H. SAYCE.

Sancti Aristidis Philosophi Atheniensis Sermones Duo. (Venetiis: Libraria PP. Mechitaristarum in Monasterio S. Lazari.)

THE MECHITARISTS of San Lazaro here print in Armenian two short pieces which they consider to be early translations from writings of the Christian apologist, Aristides. A Latin version accompanies the text; and a brief and unsatisfactory Introduction is prefixed.

The first of these pieces is supposed to be a fragment of a translation of the Apology which we learn from Eusebius was presented to the Emperor Hadrian. This work was known and esteemed in the days of Jerome, but has since disappeared. It has been asserted on the authority of De la Guilletière (1672) that a Greek manuscript of the Apology of Aristides was in his day preserved in a monastery on Mount Pentelicus. It has been since searched for in vain; and the Mechitarist editor of the Armenian MSS. does not credit the correctness of De la Guilletière. But, surely, since Bryennios' remarkable "find" in a library which it was believed had been carefully examined, it would be rash to assert that we have come to the end of discoveries among the literary remains of Christian antiquity. The monastic libraries of the East certainly need a more searching scrutiny than any that has yet been made.

The MS. from which the Mechitarists print their fragment is of vellum, and is assigned by them to the tenth century, but the text they consider to be that of a translation made five centuries earlier.

The fragment is from the earlier part of the Apology. It declares the inscrutable and incomprehensible nature of God, the Creator of all things, whom alone we ought to worship. He is immortal, without beginning or end. God is without sex. He has neither form nor colour. He is not contained by the heavens, for He himself contains the heavens. He fills all things. He is without passions. He needs no sacrifices or offerings. He does not need anything, for the needs of all are supplied by Him. Let us see which among the races of mankind have held these truths, and which have wandered from them. There are four races, Barbarians, Greeks, Hebrews,

and Christians. The Barbarians derive their stock from Belus, Chronos, and other deities; the Greeks from Zeus; the Hebrews from Abraham; the Christians from the Lord Jesus Christ, who is the Son of the Most High God, who descended from heaven, and was born of a Hebrew virgin, Mary, Mother of God. He chose from among his disciples twelve apostles to teach the world his truth. Their preaching is now bearing fruit. Then comes abruptly (if, indeed, it does not belong to a different work) a declaration that the nature proper to the Deity is spiritual; that proper to angels, fiery; that of demons, watery; and that of men, earthy. With this the fragment ends.

Suspicion is not unnaturally roused by the occurrence of what seems a rendering of *θεοτόκος*. But even if the expression were not supposed to be an interpolation, its occurrence would yet not be absolutely fatal to the early origin of the document.

The second of the short pieces—a discourse on the cry of the Penitent Thief—if it truly represent a work of Aristides, is of incomparably greater interest and value, as its testimonies to the Gospels of John and Luke are full and distinct, and would be probably the earliest extant. But the editors tell us that the name of the author as it appears in the MS. in their possession (assigned to the twelfth century) is *Aristaeus*; and yet they offer no single reason why they have so confidently attributed the work to *Aristides*, the apologist. In the absence of any evidence on this point we must decline to accept their conclusion.

JOHN DOWDEN.

SCIENCE NOTES.

New Fossil Crustacea.—No fewer than four papers descriptive of newly-observed forms of fossil crustacea have lately been contributed by Dr. H. Woodward to the Geological Society. A phosphatic nodule from the London clay, in the well-known collection of fossils made by the late Dr. Wetherell, has yielded the remains of a species of *Squilla*, which the author describes as *S. Wetherelli*. From a nodule of clay-ironstone from the middle coal-measures of Derbyshire, a crustacean—probably belonging to the stomatopodous group—has been obtained, and to this form the name of *Necrosquilla Wilsoni* is now given. Under the name of *Squilla Lewisii*, Dr. Woodward describes a new cretaceous fossil collected in the Lebanon by Prof. Lewis, of Beirut. The Lebanon has also yielded a fossil king-crab, termed *Limulus Syriacus*—a fossil which is of considerable interest as helping to span the rift which previously separated the Jurassic *Limuli* of Solenhofen from the living king-crabs of our own days.

THE eminent physiologist Prof. Mantegazza has gone to Lapland for scientific purposes, and is furnished with a complete photographic apparatus to record the results of his ethnological observations.

In the Report of the Astronomer Royal to the Board of Visitors of the Greenwich Observatory, it is stated that after a fine autumn the weather in the past winter and spring has been remarkably bad. More than an entire lunation was lost with the transit-circle, no observation of the moon on the meridian having been possible between January 8 and March 1, a period of more than seven weeks. Neither sun nor stars were visible for a period of eleven days. Photographs of the sun have been taken on 150 days, and 228 of these have been selected for preservation. The photographs show a complete absence of spots on 121

days out of 150; and on comparing them with those of the preceding year it appears that the minimum has not yet passed. Spectroscopic observations have been almost entirely suspended in order that the reductions of accumulated photographic observations might proceed more rapidly. The sun's chromosphere has been examined on seven days, and on five of these prominences were seen. The mean temperature of the year 1878 was $49^{\circ}6$, being $0^{\circ}2$ above the average of the preceding thirty-seven years. The highest temperature was $85^{\circ}8$ on June 26, and the lowest $12^{\circ}2$ on December 25. In looking to the transit of Venus of 1882, the Astronomer Royal says that the general impression appears to be that it will be best to confine our observations to simple telescopic observations or micrometer observations at ingress and egress, if possible, at places whose longitudes are known. For the first phenomenon, accelerated ingress, the choice of stations is not good; but for the other phenomena, retarded ingress, accelerated egress, and retarded egress, there appears to be no difficulty. The adoption of a south-polar station seems to be practically abandoned. A new general catalogue, comprising the Greenwich observations of stars from 1863 to 1876, has lately been published. Before issuing this Nine-year catalogue some discussions were made of its polar distances as compared with the two preceding Greenwich catalogues and with some Southern catalogues. The result is that it has been found requisite to increase the adopted colatitude by half a second, and to return to the use of Bessel's refractions. The source of the whole trouble and difficulty is the curious fact that since 1863 corrections have been applied to Bessel's refractions "on the authority of an investigation" of which only a very meagre and scanty account was published, which could not be tested because its foundations were not given, and of which outside astronomers, acquainted with previous investigations, only knew that it had not been conducted on correct principles.

MEETINGS OF SOCIETIES.

ROYAL ARCHAEOLOGICAL INSTITUTE.—(Thursday, June 5.)

LORD TALBOT DE MALAHIDE, President, in the Chair. Dr. Schliemann sent a paper from Troy giving an account of his recent discoveries.—Mr. Somers Clarke read a report on the Market House at Rothwell in Northamptonshire, a building covered with coats of arms of the county gentry and erected by Sir Thomas Tresham in 1577. In consideration of the dilapidated state of this interesting heraldic building, the Institute have initiated a movement for its preservation from further decay.—Mr. J. H. Parker made some observations on the architectural history of the church of St. Denis, comparing it with other buildings, and clearly showing that the choir of Lincoln and not St. Denis is the earliest pure Gothic building in the world.—Mr. G. T. Clark made some observations upon the gradual development of architecture on the Continent, and contrasted it with the sudden and complete change brought about in this country by the Conquest.—Mr. R. S. Ferguson exhibited a collection of antiquities of various kinds, including a glass quarry with the rebus of Robert Chambers, abbot of Holm Cultram 1507–18, formerly in the possession of Archdeacon Paley; the skeletons of three iron maces (formerly silvered), belonging to the Corporation of Carlisle; two globular inscribed racing bells of silver, late sixteenth century; a silver "dicket" ring; a gold ring of peculiar workmanship, said to be Indian; and two brass tobacco stoppers.—Captain E. Hoare sent a large silver official seal of a priest of the Mohammedan church.—Mr. R. H. Soden Smith exhibited a beautiful silver case of Indian work, containing a large "Goa stone."—Mr. Baylis, Q.C., sent a short sword with studded ivory hilt, perhaps a *couteau de chasse*, temp. William III., but resembling in many respects a plug bayonet, of which weapon Mr. Bernhard Smith sent a fine example for comparison.—Mr. Thompson Watkin sent a drawing of a Roman inscribed tile found at Quernmore, near Lancaster.

PHILOLOGICAL SOCIETY.—(Friday, June 6.)

A. J. ELLIS, Esq. V.-P., in the Chair. Mr. H. Sweet read a paper on "The Laws of Stress in Compounds in English." He showed that the equal stress in such compounds as *plum pudding* has been hitherto ignored, such words being confounded with those which, like *mankind*, really give a stronger stress to the second element. Equal stress isolates, as in *black bird*, unequal (on the first element) gives unity, as in *blackbird*. Hence compounds of noun + noun standing to one another in the adjectival relations of *likeness* (sponge cake), *made of* (steel pen, plum pudding, gravel walk), *gender* (he goat, tom cat), &c., accent equally, while *cause*, *purpose* or *fitness*, *action* and other more intimate and complex relations are expressed by subordination of the second element, as in *thundercloud*, *buttonhole*, *bloodshed*, *churchgoer*. Equally stressed groups regularly subordinate their second elements when employed as attributes, as in *hardboiled eggs* contrasted with *the eggs are hard boiled*. But when the elements of an attributive group are not already associated, the last element of the group takes the prominent stress, as in *cat-and-dog life*, where *dog* has a stronger stress than any of the others.

ROYAL ASIATIC SOCIETY.—(Monday, June 16.)

SIR T. EDWARD COLEBROOKE, V.-P., in the Chair. A paper was read by Mr. J. W. Redhouse, "On the most comely Names of God, as the Divine Titles are designated in the Qur'ān and in the Literature of Islam." The author pointed out that the popular idea of the Arabs having given 99 names to God is really erroneous, and rests on no certain foundation, the fact being that all such names or titles extracted from Arabic writers would amount to more than 400. The many and various names used by dervishes and others in their own private and public worship are no part of the regular ritual of Islam as handed down from the Prophet himself. These dervishes arranged the divine titles for recitation, and as each order had its own special list, the total number was practically indefinite. In confirmation of this statement, Mr. Redhouse read many passages from the Qur'ān.

FINE ART.

Etudes Artistiques. Par Jules Houdoy. (Paris: Aubry.)

THIS new volume of M. Houdoy's contains the discoveries made by him in the archives of Lille regarding a number of artists formerly celebrated but now either little known or altogether forgotten. It is divided into three parts, the first and most important of which relates to painters and sculptors who flourished at Lille and Cambrai from 1319 to 1600. As the author very justly remarks, although the history of the Netherlandish school begins with the Van Eycks, it is evident that they would never have attained to the wonderful degree of perfection displayed in their works if they had not had predecessors of merit in their art. The fact is that their renown threw a shadow over both their predecessors and their contemporaries, whose works have, unfortunately, either disappeared or else have come down to us as the productions of unknown masters. Of the artists here mentioned, the first—in chronological order—who seems to have attained to distinction is Master Peter de Sainte Katherine, who, in 1363, painted for the high-altar of the church of Saint Maurice at Lille a reredos, the centre of which was carved and coloured, and the wings painted with subjects, a similar arrangement to that of the well-known reredos painted by Melchior Broederlam, of Ipres, for the Charter-house of Dijon at the end of the fourteenth century. In 1385, John Mannin painted for the church of St.

Katherine at Lille a figure of that saint, but whether a picture or a statue the entry in the churchwardens' account does not state: we think the latter the more likely. It may be interesting to note here that the earliest mention of painting in oil met with by M. Houdoy in the archives of Lille occurs in 1382: in those of Cambrai in 1394. In 1425 the magistrates of Lille bought a triptych or polyptych, "ung tabliel cloant a foelles, paint et figure de la representation de Dieu et Notre Dame et aultres sains, a couleur a olle et a or," which was placed over the altar of the new chapel in the Halles. This may possibly have been a work of John van Eyck's, who, as I have shown (ACADEMY, July 11, 1874, p. 43), removed from Bruges to Lille in August 1425, and resided there habitually until June 1428; if not, it is at all events the earliest picture on panel painted in oil-colours of which we have any mention, except the Ghent altar-piece commenced in 1422 and completed in 1432. As regards the great master M. Houdoy announces (p. 24) a discovery which he seems to think proves that John was sojourning at Cambrai in 1422, and that he painted and decorated the Paschal candle in the cathedral of that city. In the account for the year ending June 24, 1422, occurs, in fact, this entry: "Johanni de Yeke, pictori, pro pictura cerei Paschalis, xii s.," and, if we believe M. Houdoy, Yeke is a mere clerical error of the accountant's for Eyke, and the smallness of the amount paid only shows that the master had not yet acquired any great reputation. Now, we have positive documentary evidence that John van Eyck was engaged in decorating the palace of John of Bavaria, at the Hague, from October 25, 1422, until September 11, 1424; and therefore, if this John de Yeke can be shown to have been exercising his craft at Cambrai during that period, M. Houdoy's theory is at once knocked on the head. Turning to extracts made by us from these accounts, we find that the following entries occur in the account for the year ending June 24, 1423:—

"Item, Iohanni de Yeke, pictori, qui depinxit pedem dicti cerei Paschalis, quia laboriosius fecit quam sit consuetum, xii s."

"Item, Iohanni de Yeke, pictori, pro depingendo cruce ad murum ecclesie versus celarium propter immundicias que ibi fiebant, viij s."

"Item, predicto Iohanni de Yeke, pro depingendo in orologio locum ubi septem hore Passionis Dominice consueverunt singulis diebus volvendo quiescere horis ad hoc aptis, xvi s."

These entries show that De Yeke and Van Eyck were two altogether different persons, and we are at a loss to understand why M. Houdoy did not quote them. He may, of course, have overlooked them, but we trust that this proof of the folly of building on the generally baseless foundations of supposed mistakes of mediaeval scribes may be a warning to him to keep to the safe and wise path he has hitherto pursued with so much success, and not to allow himself to be tempted to follow in the footsteps of manufacturers of historical falsehoods. In 1464 John Pillot decorated the porch of the *Chambre des Comptes* at Lille; among the works executed by him were "ung tableau ouquel est la Mort

adiournant ung chacun pour venir rendre compte des biens que Dieu donne a ung chacun," and another "ouquel est nostre Seigneur tenant Son Jugement accompaignie des XII Aposteles, et ung chacun resuscitant pour rendre son compte devant le grant tribunal." Beneath each of these he wrote in letters of gold a poem of twenty-four lines, for the composition of which George Chastellain received 7l. 4s.; but these were effaced immediately, and replaced by two figures of prophets and two of angels holding scrolls, with texts from Holy Scripture. He also repainted Chastellain's poems in black-letter on two white panels. The artist received 42l. for his work, which, unfortunately, has disappeared; but the poem is preserved in a MS. in the library at Lille. Pillot is also known to have painted the portrait of Sister Joye Larcher, prioress of the Hôpital Comtesse in 1473. Other painters of the fifteenth century concerning whose works notes will be found in this volume are Anthony Pietre, 1475-80, and Hugh de Respin in 1499.

Of late years research has been chiefly directed to the art history of the fifteenth century; but it would be well worth while to investigate that of the sixteenth. Bernard van Orley, John Gossart of Maubenge, John Prevost, Adrian Ysenbrant, Lancelot Blondeel, Peter Pourbus, the Coninxloos and the Claeissens, are all artists of sufficiently high talent for it to be quite worth while to clear up their history and class their works accurately. To the first two of these the works of a number of other masters of talent are constantly attributed. One of these is doubtless Adrian van Overbeke, of Antwerp, who in 1509 painted an altar-piece for the Hôpital Comtesse at Lille, for which he received the—for that period—very large sum of 438l. Of this artist, who must in his time have enjoyed considerable reputation, we until now only knew that he was admitted as master into the Antwerp Guild of Saint Luke in 1508, of which he was still an active member in 1522, when he had two pupils. He is most probably the Master Adrian whose portrait Dürer says he drew, and to whom he gave some of his prints. In 1510 John de Gand, *alias* Merette, an artist of Lille hitherto unknown, received 24l. for painting the shutters of this altar-piece. In 1511 he painted scenes from the legend of Saint Katherine on the five panels of a triptych, for which he was paid 86l. None of the above-mentioned, or, indeed, of the other pictures to which the documents published by M. Houdoy relate, have been identified; yet it is quite possible that several may have escaped destruction, for in 1813 no fewer than 354 old pictures were sold by auction by order of the municipality, and though the entire collection only produced the insignificant sum of 1,365 francs 50 centimes, it is probable that it may have included some good works of the early school, extremely few examples of which figure in the Inventory of Paintings reserved for the town, drawn up by L. Watteau, May 20, 1795. Extracts from this inventory are given by M. Houdoy, who would have done better to print it at full length.

The second part of the volume contains a notice of the School of Design founded at Lille in 1754; of the annual exhibition of

paintings instituted in 1773; and of the Academy founded in 1775.

The third, and last, is devoted to a biographical sketch of the ultra-Republican sculptor Charles Louis Corbet, of Douai, 1758-1808, whose best work is a bust of Bonaparte, executed in 1798.

In terminating this notice, we would suggest to M. Houdoy that the permanent utility of such works as the present would be greatly enhanced by the addition of a good index. W. H. JAMES WEALE.

ART BOOKS.

Artists of the Nineteenth Century and their Works. A Handbook, containing Two Thousand and Fifty Biographical Sketches. By Clara Erskine and Laurence Hutton. English Edition. (Trübner.) This is a work of American origin, and we must congratulate both authors and publishers on the very excellent manner in which it has been executed. It must, indeed, have been a task of immense labour to prepare these 2,050 biographies for publication. Nothing is much more difficult to obtain than trustworthy and satisfactory accounts of contemporaries, the sources from whence information can be drawn being for the most part scattered in journals and reviews, where it is extremely troublesome to find them when wanted. It is with a feeling of somewhat selfish satisfaction, therefore, that we receive this capital modern dictionary, into which has been condensed a vast amount of information that might be sought for long, and often, indeed, altogether in vain, elsewhere. For the authors tell us that, as very often no printed record could be found of artists whose claims to notice were undoubted, they were obliged to send for information to the men themselves. Letters and circulars to nearly a thousand artists were sent out for this purpose, meeting in most cases with satisfactory results, although sometimes the applications found "no response." One of the most noteworthy features of the work is the insertion after the biography of short criticisms of the principal artists. These are drawn from various sources, and are very often entirely contradictory in the estimates they form of the artist's work, but all the more on this account perhaps are they valuable as an expression of contemporary opinion. Excellent indexes have also been provided of names of artists, places mentioned, authorities consulted, &c., and a short account is given at the beginning of all the principal academies and art institutions in Europe and America, in which much useful information is to be found. Inaccuracies, of course, occur in this new Handbook as in every other, but in a short notice like this we prefer to thank the industrious American authors for the evident care which they have taken to avoid errors rather than to point out a few we have noticed which, in spite of all their endeavours, have crept in.

We have received from Messrs. Chatto and Windus a little book by Mrs. Haweis entitled *The Art of Dress*. We seem to be already familiar with some of the cuts, such as that showing the fashionable and the natural position of the organs, and there is much in the volume which recalls an earlier publication of the writer's styled *The Art of Beauty*. We cannot say that *The Art of Dress* is exactly a contribution to literature, but it is probably destined to catch the popular eighteenth century during the enforced sojourn at the railway station, and it is by no means without hints that have the air of sagacity. At the same time, we suspect, Mrs. Haweis holds out a too confident hope when she suggests that to follow the tendency of the fashion without following its extremes enables one to dress at the same time satisfactorily and with fair economy. The discreetly chosen seal-skin jacket—never in the extreme of the fashion—is yet unable to

weather the fashion-changes of successive winters; and our fair friends eventually discover that they must really buy the last fashions only if they are determined to be smart. There is no royal road to knowledge; nor will the perusal of a volume in a striking Japanese cover prove a royal road to the cheap attainment of fashionable attire. But this is a subject for the organs of the dress-makers, and we stop with the one remark that all arbitrary laying down of the law as to what is a good shape and what is a bad is but of temporary use. The firm assertion of an individual writer—one only out of twenty thousand observers—of itself proves nothing; and perhaps good dress can better be attained by a careful looking about than by the deferential hearing of anyone's opinion. But these books meet a fancy of the day.

THE SALON OF 1879.

(Fifth and Concluding Notice.)

THE French public is wholly indifferent to the art of sculpture. While the Salon is crowded, and any painting above the average merit is surrounded by a throng of admirers, the garden, in which stand the works which prove the special aptitudes of the national talent, remains relatively desert. Here and there curiosity as to the portrait of some personage either celebrated or notorious may attract a few gazers to a statue or a bust, but works of subject rarely receive even the tribute of a passing glance. It has been suggested by the most popular living French critic that this indifference arises partly from the religious character of early French education, which presents to the young the gods of Polyctetus, of Phidias, and Alcámenes, as so many spirits of evil, full of dangerous seductions, and partly from the ignorance as to the proper object and meaning of this great art in which the world has remained during the long centuries which separate it from classic times. These two conditions would affect not only the sculptor's public but the sculptor himself, and when we find—as in France we do find—that the form of sculptural expression is that which is employed by her artists with the most satisfactory results, it is evident that they do not afford a sufficient explanation of the public indifference to their achievements. The true explanation would seem to lie rather in the fact that the art of sculpture is wrought under limitations which put it at a disadvantage in competing with that of painting for the attention of the lay public. The domain of painting embraces, as has been said, all that the sun sees, and a picture therefore presents on the surface a variety of interest by which the uninstructed may be entertained without effort on their part. Interest and amusement may be got out of pictures without their proper merit being either appreciated or understood; interest and amusement can hardly be got out of sculpture without an effort at the comprehension of the sculptor's means and aims, similar in nature, if not in degree, to the effort made in production by the sculptor himself. Whether in bronze or in marble the sculptor must place his whole reliance on form; he must either seek to excite our interest by his choice of that which is characteristic of individual types, or he must arouse our admiration by his judicious selection of that which will best express the essential features, not of individual but of generic life.

And even so his difficulties do not end. Much may be rendered in bronze which marble refuses to express, much which is impossible in the round yields happily to treatment in relief. The graceful poise of M. Moreau Vauthier's statue of *La Fortune* could hardly be rendered in any material less flexible than the bronze to which the whole purpose of his design has been adapted. Fortune descends, alighting with fairy feet upon the rolling world beneath, her thin draperies clinging and flying backwards, as, with upraised right arm,

she at once commands and follows its swift movement. The grace of the composition—and M. Moreau Vauthier is one of the few modern sculptors who seem to attach great importance to composition—is as conspicuous a quality in *La Fortune* as in the marble *Naiade* which he exhibited in the Salon of 1877, and the perfection of the workmanship in both cases seems to leave nothing to be desired by those who demand finished elegance rather than vigour of style. As a rule, indeed, the sculptors who make a first object of this finished elegance of execution and harmony of line tend towards the conventional, and their work is often wanting in expression even when it shows beauty of execution and something like distinction of style.

It is in this way that M. Allar's *Les Adieux d'Alceste* disappoints us; the seated figure of the dying mother, falling back in her chair as her children press close to her on the right, is arranged with extreme attention to grace of attitude, and on one side the impression of a charming play of line is successfully conveyed; seen on the left, however, the group does not come out so well, and examined closely there is something tiresome in the repetition of a too well-known type. But the *Orion* of M. van Hove, who, wounded to the death by his offended mistress Diana, sits looking at the place from which he draws the cruel arrow with a touching expression of grave anguish, is a very complete work, showing dignity as well as taste in the character of its execution. M. Mercié, too, is a sculptor whose work is invigorated by a certain fire and elegance which always gives individuality to whatever form he selects for expression. His design for M. Michelet's funeral monument is one of the most interesting works in the exhibition. The body of the brave old man is a little meagre and poor, perhaps, as it lies at the base of the great tablet on the field of which appears the shrouded form of History, who has shown the eternal beauty of her unveiled face to the devoted passion of that noble and unselfish enthusiasm which death alone could quench. It is an intense satisfaction to those to whom M. Michelet's life and memory are dear to see that his monument has been entrusted, not only to a sculptor whose genius could not fail to make of it a fine work of art, but to a man whose sympathy has divined that the chief figure on the tomb of the hero should be, not himself, but that which was in life dearer to him than himself. The beautiful arrangement and execution of the draperies of this figure show, I fancy, study of the noble *Victory* of Samothrace, and the same influence appears to me again in *La Piété filiale*, by M. Le Duc—a very charming relief, the effect of which is a little disturbed by a pretty Renaissance framework which is not quite in keeping with the temper in which the subject itself has been treated and conceived. M. Le Duc's second work—a great bronze group of *Centaure et Bacchante*—is not so successful. The attitude of the Centaur, and the wild spring, on from behind, of the female figure, has a curious comic aspect which must recall to lovers of Burns the pursuit of Tam O'Shanter and the unlucky Meg by the active young witch; and in spite of the great energy which is remarkable throughout, the impression on the "off" side is very confused and its arrangement becomes wellnigh unintelligible. A group called *Hallali*, by M. Cuyppers, a Belgian sculptor, is also remarkable for an unusual energy as well as distinction in its treatment. The wounded stag has been brought to the ground, and the victorious huntsman blows his triumphant horn in an attitude—admirably well understood and rendered—of conscious daring and success.

M. Idrac also, in *Mercurie invente le caducée*, has found a movement full of intention. Mercury has thrown down his wand, enwreathed with flowers, and bending and stooping forward to take it up again, sees with astonishment a little snake gliding slowly along its pliant line. The arrested action

of the uplifted right arm, and the quaint amusement of the face, have a certain originality of aspect that is very effective.

It is easy enough to be effective, like M. Leenhoff in his *Persée victorieux*, at the price of utter disregard for form; but to be effective and at the same time to respect all the canons of the law, is a difficult task. There are two groups of Leda and her Swan in the garden; the one is quite simple in attitude, and evidences, in its careful execution, a delicate and sincere study and rendering of living form; the other, which is a work by no means devoid of talent, produces an uncomfortable impression. With an eye to surprising effect the sculptor has made the unfortunate woman lift the swan on to her shoulders, and although he has reduced the size of the bird as much as possible, we are still too conscious of its enormous weight to be indifferent to the cruel depressions which its feet are making in Leda's soft flesh. The names of the artists to whom the execution of these two works is due are M. Boucher and Mr. Lawes, but which is due to M. Boucher and which to Mr. Lawes I cannot say, for many days after the opening of the Salon no number had been placed on either of these groups. The same movement as that chosen by the sculptor of the second Leda has been selected by M. Doré for treatment in *L'Effroi*; a subject which he has illustrated in a lively group which represents a Nubian woman attacked by a large snake who writhes upwards against her skirts, as she stands transfixed by terror, yet instinctively straining to lift her child high overhead in the vain hope of protecting him from inevitable death. This work is simpler than M. Doré's usual performance, and executed in coloured bronze might be cleverly adapted as a lampholder at a *café chantant*, but as sculpture it can of course only be regarded as an amusing jest. M. Hugues, however, must be taken seriously; he has attempted to treat in the round *Les Ombres de Francesca de Rimini et de Paolo Malatesta*. Without saying anything as to the choice of forms, which are in both figures of hideous weight and shape, we have only to look at the composition to be aware that it is of a character so involved that it could not possibly be made intelligible except in bas-relief, which would also be a mode of treatment infinitely more capable of suggesting that immateriality proper to our conception of "shades," more especially of those shades whom Dante describes as—

"que, duo che insieme vanno,
E paion sì al vento esser leggiere."

M. Aubé, too, has encountered something of the same difficulty in his treatment of his statue of Dante himself looking down in anger and horror as he sets his foot on the head of the frost-bound ghost of Bocca degli Abati—that "ombra . . . fitta in gelatina." The congealed shade of the vision refuses to be rendered in solid substance, and the head only, being seen at the level of Dante's feet, appears cut off; there is no room for the imagination to place the tormented form of the accursed traitor who should seem plunged beneath the surface of the frozen lake. But M. Aubé's work is always full of interest, both on account of its artistic qualities, and also because, while the view which he selects of his subject is generally a little unusual, his rendering of it is invariably free from anything like affectation. The attraction of graceful pose and caressing movement in M. Gautherin's *Clotilde de Surville*, a pretty little group of a young mother hushing her child, a notice of which appeared in these pages in 1877, and which now returns to the Salon in marble, is injured in this way,—there is something like a conscious pretence to an elegance which has not the stamp and character of this or of any other age.

Work which is truly modern in character—work which attempts to render the complex motives which are peculiar to modern thought—nearly always shows some point of incompatibility with perfect sculptural expression. Reproduc-

tions of modern costume, such as the *Garde Mobile*, by M. Camille Lefevre, have never yet been thoroughly successful, and it is rarely indeed that a novel idea, such as that which M. Cros has plagiarised from M. Christophe's yet unexhibited group of *Man and the Sphinx*, takes perfect shape. The vision of Life, as the Sphinx, of whose riddle Death is the true solution, is the subject of a work for which M. Christophe has made various projects, one of which especially has been much talked of and written about. The idea has apparently interested M. Cros, and he has set about reproducing "celui qui l'a deviné," on his own account, in that uncomfortable species of sculpture which is not a translation of full into low relief, but which may be described as a slice of the round applied to a flat surface. It is I think doubtful whether a subject of this nature ever receives final form from its inventor; but anyone who looks at M. Cros' unfortunate victim, suspended at full length with a small sphynx, whose most imposing feature is an endless twirling tail, perched at his ear, will at least be satisfied that whatever measure of success may ultimately attend M. Christophe's solution of the problem he has proposed, M. Cros will certainly not be accounted "celui qui l'a deviné." M. Carlier's *Gilliat*, also, will require another touch before the work can be said to have been quite done. The struggle of Gilliat with the octopus has the rare advantage of being a modern subject which demands and accounts for the employment of the nude. M. Carlier has carried out his striking conception of Gilliat with remarkable vigour, but he has not found, it seems to me, the means of making us feel all the horror of his situation: some exaggeration in point of size is probably necessary to impart to the octopus a visible equivalent for that power of numbing which cannot be rendered to the eye, and the clinging winding lines of its fretted tentacles will probably require for full and apt expression the tenacious twist and tact which can only be got out of metal.

Whatever may be the actual shortcomings of works of this class, they have at least the merit of endeavouring to do or express that which has not yet been done or expressed; their authors have chosen that path of discovery which may perhaps lead beyond present defeat and failure to a new world of conquest. But there are others, and those men of no mean talents, for whom the untrod has no dangerous fascination. M. de Saint-Marceaux has avoided the disasters which must come of struggling with the unknown. He will not wrestle, like another Jacob, with the Angel in the darkness, lest he should be lamed in the hip. Given the limits which he himself has set to his ambition, he has in his *Génie de la Tombe* achieved a splendid success, fitly rewarded by the medal of honour. He has selected one of the noblest of the male figures who sit as supporters at the base of the columns in the architectural framework in which Michelangelo enclosed the designs of the ceiling of the Sistine Chapel; this figure, conceived by the great master in his grandest spirit, M. de Saint-Marceaux has reproduced with much ability in a grey marble of exquisite tone. His work thus starts with all the advantages which an originally grand disposition of lines can bestow, but to the French sculptor himself must be ascribed the credit of having fairly well understood the intention of this disposition, of having worked up to its demands, and of having filled in its exacting outline with workmanship inspired by sympathy and brought by vigorous and cultivated talent to a point of adequate achievement.

Of vigorous and cultivated talent France has no lack; in portraiture as in other branches of their art her sculptors are, as a body, at present without rivals. Where so much is excellent it is difficult to make a fair selection; but the bronze bust of M. Munkacsy, by Barrias, in spite of its being a little too much cut up into detail, is one of the best pieces of character work in the exhibition. The head of a little boy, entitled *Le jeune Bolo*,

by Schoenewerk is delicately handled; M. Lanson sends, from the Ecole de Rome, an excellent and spirited work; M. Falguière has an interesting and expressive study of Mme. Hayem, and M. Guillaume's presentation of Buloz, the celebrated founder of the *Revue des Deux-Mondes*, is a thoroughly complete and scholarly work.

E. F. S. PARTISON.

THE ROYAL ACADEMY.

(Third Notice.)

IN spite of the devotion of our school to subjects of dramatic or emotional interest, the ability to deal effectively with such material is found to be quite as rare as in any other form of artistic power. Of painters with stories to tell there are in every exhibition enough and to spare, and if only they were allowed, after the fashion of Gillray or Cruikshank, to eke out their invention by the help of a few written sentences elegantly attached to the lips of the principal characters, much embarrassment would be spared both to themselves and to the public. For if we put aside for the moment all question of pictorial beauty, it will be found that very few of our painters possess even the resources of scenic art needed to give expression to their ideas. They are constantly mistaken in the extent of their own powers, and, what is still more unfortunate, they do not rightly understand the capabilities and limitations of their craft. Painting, as Sir Joshua Reynolds observed, "has only one sentence to utter," and it is, therefore, the extreme of audacity to attempt to expound by the aid of lines and colours the details of an intricate story which is incomprehensible and unattractive without the aid of a page of description. It may, perhaps, be too much to expect that we should be able to decipher a picture as we read the words of a poem or a story; but it is not too much to demand that where the subject remains unexplained the result from a pictorial point of view shall not be wanting in beauty or charm. And yet this lack of beauty is sometimes all that can be alleged with certainty of works that are manifestly burdened with some important and particular story. We may select as a prominent example of what has been said one of the two historical pictures contributed by Mr. Eyre Crowe. The subject is the execution of the then Duc d'Enghien (No. 943), and the artist has set himself to illustrate with entire historical accuracy all that has been recorded of this melancholy event. From a quotation printed in the catalogue we learn that—

"On hearing the sentence of the military commission condemning him to be shot, which was his first intimation of the fatal verdict, he asked for a pair of scissors, which were handed to him by some men of the firing party. He cut off a lock of his hair, and handing it along with a letter and a ring, asked to have these last tokens forwarded to the Princess Charlotte Rohan-Rochefort, to whom he had been privately married."

Now it must obviously have cost the historian far less trouble to describe what took place than Mr. Crowe has expended in trying to realise what is described. And yet, in spite of the greater labour, the result is by comparison insignificant and even ludicrous. Even if the painter possessed every charm of colour and grace of design which are here so conspicuously absent, he would still have been unable to escape from a failure that is in truth inherent in his subject. The pathos of such a scene lies not in what was actually visible to the eye, but in the knowledge of circumstances which art is powerless to render. Without this knowledge the situation becomes awkward and absurd. The figure of a man with a pair of scissors thrust into his hair in the presence of a company of soldiers is a pictorial enigma which the spectator has no means of solving. By no brush power, however finely exercised, by no pathos of expression that painting can command, would it be

possible to indicate that this wretched man had been privately married, or that the lock of hair he is cutting from his head was destined for his wife's keeping. And seeing that these facts cannot be made clear by the aid of lines and colours, it becomes impossible to understand for what reason such a subject was chosen at all. If the picture possessed a beauty of its own, we could well afford to wait for the explanation of its theme, but here, by a perversity of choice which is almost inexplicable, the picture is entirely unintelligible and ineffective so long as the design is detached from its legend. Its only claim to consideration depends upon its fidelity to a particular text, and it would perhaps be impossible to offer of any work of art a heavier condemnation than is implied in this simple statement of fact.

We have selected this particular work because it affords a capital illustration of the errors into which the painters of our school are sometimes betrayed in the search for subjects of keen dramatic interest. It would not be difficult to find in the Exhibition many other examples of this unfortunate tendency to confuse the resources of literature and painting in the mistaken belief that what has been expressed by the one can be directly reproduced by the other. There is, however, another element of failure in the treatment of subjects of this class, which is scarcely less fatal to a sound result. If the capabilities of painting are in one sense more limited than those of literature, it is none the less true that within its own sphere painting has even a stronger and more emphatic power of expression. To the artist of cultivated taste there is therefore a constant need of watchfulness lest by lack of refinement and reserve a simple truth should be unduly enforced. The illustrations of literature are often less potent than the images of art, and to follow the guidance of verse or prose with literal exactness may possibly betray the painter into painful exaggeration of sentiment and the most grotesque arrangement of scenic accessories. That this is no fancied danger may be shown by reference to the picture of Mr. Briton Rivière. It is entitled *The Poacher's Widow* (No. 195), and to amplify the title some lines of verse have been inscribed in the catalogue. A single figure of a woman overpowered by grief forms the principal feature of the composition; and, for our present purpose, we may accept as sufficiently effective the manner in which the sentiment of the subject has here been expressed. But what can be said of the invention that has been bestowed upon the other parts of the picture? Here, indeed, is to be found the poverty that comes of excess. The sight of the hares and rabbits sporting on the hillside is supposed to remind the unfortunate woman of her husband's unhappy fate, but this idea could surely have been suggested with a less liberal allowance of furred and feathered creatures. The grassy slope is actually alive with game; the supply is such as even the richest preserve could scarcely afford; and when we reflect that the painter's avowed intention has been, not to paint a rabbit warren, but to illustrate an imaginative conception, the effect of this lavish mode of dealing with his material is absolutely ludicrous and deplorable. Mr. Briton Rivière's second picture does not suffer from quite the same defect, but it is equally open to the charge of exaggeration. A young knight holding the hilt of the sword before his eyes as the emblem of the cross is about to ride forward into the dark recesses of a gloomy wood. It has been the artist's intention to contrast his hero's unswerving courage with the signs of timidity and terror indicated by the gestures of the horse which he rides and the dogs which follow at the horse's heels. But this might have been accomplished, we may suppose, without so grotesquely overcharging the expression of sentiment in the dumb animals as to make them seem rather like grotesque embodiments of human beings. All sense of beauty is lost, and even the impression of

artistic skill is almost obscured, when a simple emotional truth of this kind is suggested with such needless emphasis and gesticulation.

We may now turn to the consideration of one or two pictures in which the principles of art we have sought to illustrate are more justly observed. Neither Mr. Fildes nor Mrs. Butler can be said to possess special gifts in the actual manipulation of colour. In the work of both we have to confess the absence of any keen or delicate sense of beauty in execution, and in the case of Mr. Fildes the power of precise and expressive draughtsmanship is not yet sufficiently developed. But in spite of these defects it is impossible not to recognise in *The Return of the Penitent* (No. 63) the presence of a dramatic invention that can adapt itself to the material with which it has to deal. The scene is perhaps overcrowded, and it would have been possible, we think, to have arrived at a result equally impressive with greater economy of means and with fewer characters than he has chosen to introduce. But, on the other hand, it cannot be denied that his story, whatever its value, is effectively told, and told without exaggeration. And although Mr. Fildes has never for a moment lost sight of his subject, and has even refused to avail himself of any element of attraction which would not directly serve the main purpose of his work, he has nevertheless adopted a scheme of composition that has in itself a certain artistic value. The attitude of individual figures is everywhere simple and unstrained, and the different groups in which they are disposed are combined with a constant feeling for the value of pictorial effect. The crouching form of the girl whose suffering gives to the picture its intellectual meaning is sufficiently prominent in the design without being so forced upon the attention of the spectator as to render the sentiment obtrusive or unnatural. Indeed, the defects of the picture spring not from any lack of taste or power of a dramatic kind, but rather from imperfect delicacy of artistic perception. There are subtle truths of gesture and expression which lie outside the special requirements of a chosen theme, but which are nevertheless invaluable in granting to the creations of art the charm of a perfect refinement. The embodiment of such a subject as this wins its title to be ranked as a thing of beauty, not by the mere vigorous expression of truths that all may note for themselves, but by the delicate rendering of those finer realities which for the most part escape a common observation.

In *The Remnants of an Army* (No. 582) we find something of the same artistic limitation, associated, however, with a more direct and convincing power of invention. Mrs. Butler tells her story with all the simplicity that could be desired. We have to turn to the catalogue for an account of the circumstances which she has undertaken to represent; but there is no need of any text to enable us to realise the utter exhaustion of man and beast, for this she has contrived to express with unerring force and, we may add, with entire refinement. Mrs. Butler's design has always possessed the inestimable quality of movement, and it would be hard to find a more complete or satisfying illustration of her powers in this particular than is afforded by the laboured action of the pony whose heavy limbs are making a last struggle against a terrible fatigue. The hoofs are scarcely lifted from the earth, and the cloud of dust that is left behind them indicates their shuffling and uncertain touch upon the rough road. The defect of the picture is to be found in the quality of its colour, which has neither the beauty nor the refinement of the artist's draughtsmanship; but even here the performance is to be reckoned a decided advance upon any previous effort.

The one picture of the year which seems to us to combine these qualities of dramatic invention with the claims of artistic beauty is the *Hard Hit* (No. 287) by Mr. Orchardson. This delightful composition asserts itself at once as the work of a painter who has allowed no considerations

of sentiment to override the requirements of his art. If for a moment we put out of sight the particular incident represented, we shall be tempted to think that the different elements of which the picture is composed have been selected merely out of regard for their fitness in the general scheme of colour and design. Mr. Orchardson has a secret of his own whereby he is rescued from that embarrassing choice which so many of our artists seem forced to make between the intellectual realities of their subject and the debt they owe to their art. What is necessary to the one is made at the same time to appear indispensable to the other, and in the perfect harmony of the result we are led almost to doubt whether these different elements can ever be found in conflict. J. COMYNS CARR.

HENRY NOEL HUMPHREYS.

WE regret to announce the decease of this clever artist and naturalist at his residence, 7 Westbourne Square, on the 10th inst., after a very short illness. He was born at Birmingham January 4, 1810. He long resided in Italy, and his first work was published in *Illustrations of the Scenery of Rome and its Neighbourhood*, by W. B. Cooke. On his return from Italy, where his love for art and nature had been fostered, he was induced by his friend the late J. C. Loudon to make a series of drawings of English butterflies and moths, with their caterpillars and the plants on which they feed, the text of which was contributed by the writer of this notice. The plates of these works were zincographed by Humphreys, whose skill in delineation and taste in the arrangement of his figures ensured an extraordinary and extensive sale not only of these entomological plates, but also of the series of quarto volumes on ornamental annuals—bulbous plants, ornamental greenhouse plants, and perennial flowers—planned by Mrs. Loudon; in all of which a number of different species were grouped together in each plate. Subsequently Mr. Humphreys produced a second series of volumes on British butterflies and moths. His task, however, was not confined to plants and insects. He published two volumes of illustrations of Froissart's *Chronicles* from illuminated MSS. in the London and Paris libraries. His *Illuminated Books of the Middle Ages*, produced in conjunction with the late Owen Jones, forms one of the most sumptuous volumes published on manuscripts from the eighth to the sixteenth century; while his works on the origin of writing, with facsimiles, his books on English coins, in which he ingeniously reproduced each in relief, printed in gold, silver, or copper, and on other coins and medals, and his work on early printed books, in which he introduced a large number of plates, representing full pages from many of the rarest early block and other similar volumes, with his two little works, consisting of the *Miracles* and *Parables of Our Lord*, with their original and highly elaborate coloured margins, were proofs of his unwearied industry as they were also of his excellent taste. The two last-mentioned works and his *History of Writing* were bound in a peculiar plastic embossed material of his own composition, which rendered them highly attractive but which has not been brought into general use. More recently he was much occupied in making ornamental designs for books and other illustrations, finding time also for other matters such as aquarium gardens, drawings to illustrate the new periodical *The Garden*, &c. He was likewise the author of a dramatic novelette entitled *Goethe in Strasburg*, and a frequent contributor to the *Gentleman's Magazine*, *Once a Week*, &c. J. O. WESTWOOD.

ART SALES.

MESSRS. SOTHEY, WILKINSON AND HODGE sold at the close of last week a miscellaneous collection of engravings, drawings, and sketches,

more remarkable generally for number than for quality. There were included, however, among the drawings some undoubtedly genuine though by no means fortunate examples of the work of several of the great English water-colour artists of sixty years ago: among them Copley Fielding, John Sell Cotman, and Peter De Wint. These, owing often more to the peculiarly unattractive nature of their subjects than to the mere fact of their extreme sketchiness, fell generally for unimportant prices. There were sold also a few English portraits in line and mezzotint, some foreign portraits by the Drevets, Edelinck, and others, rare old views of London, Paris, and Amsterdam, and a series of engravings by Bartolozzi and his school. A few impressions from the *Liber Studiorum* of Turner also occurred in the sale; but, with two or three exceptions at the most, these were very indifferent, and often in indifferent condition. Some of them were rightly sold at low prices: others fetched more than might have been anticipated.

NOTES ON ART AND ARCHAEOLOGY.

THE private view of paintings and sculpture by Mdlle. Sarah Bernhardt took place last Saturday, the 14th inst., at the Gallery, 33 Piccadilly. The catalogue includes twenty-eight works, of which twenty-four are by Mdlle. Sarah Bernhardt and four by Mdlle. Abbema. Judged as works of art these productions cannot receive much praise, but taken as experiments, an unprejudiced mind must admit that they show great promise, and that a wonderful effect is produced without the painter possessing much knowledge or having had much practice. The greater number of the paintings are sketches only, and the oil-colour is treated too much in the way of transparent water-colour, the varnish being used too freely, so that they look thin and sometimes flimsy; *La Dormeuse* and *La Liseuse* are instances. On the other hand, *La Femme aux Perruches* is charming and quite finished in comparison: it represents the slight and graceful figure of a young girl in a clinging peony-tinted robe, playing with several green paroquets that sit along a cord; a bright yellow background surrounds the group, making a very pleasing whole. No. 9, a sketch, has a Spanish air about it, as have others of these paintings, the strong colours and daylight being more Spanish-looking than French. The *Marchande de Palmes* is the largest painting here; in this there is some attempt at finish and tone. Mdlle. Bernhardt has also a sea-piece, which, however, is not happy, and gives the impression of being painted on china. The painting that most nearly approaches being satisfactory is *Fantaisie* (No. 13), a half-length study of a lady clad in many shades of warm greys, which gives the eye real pleasure to rest upon; it is, too, more solidly painted than the others. That Mdlle. Sarah Bernhardt can find time for studying and working in art in so many ways is certainly wonderful, and shows an unusual amount of energy and industry. Among the pieces of sculpture here exhibited are a small copy of her group, *Après la Tempête*, and busts of M. Emile de Girardin and M. William Busnach, the latter of which especially is good.

THERE is now on view at the gallery adjoining the Indian Museum, South Kensington, a most interesting collection of pictures by the clever Russian painter M. Basil Vereschagin. There are here studies of Indian temples, landscapes, people, and animals. Of the paintings of buildings there are many that are most charming: those of temples carved from roof to base almost weary the eye with the elaboration of the carving. There are many views of the favourite pink-tinted buildings. The studies of doorways (Nos. 7, 90, 119), with curtains hung about them, and on the walls on either side the remains of ancient frescoes, are some of them quite pictures, and

most harmonious in colour. The ruins of the temple of Ellora are very grand (Nos. 43, 47, 92); in particular the study of the block of architecture supported on the backs of a row of elephants, grown grey with age, and round whose feet long rank grass has sprung up, is very striking and fine. Of the studies of buildings, mostly temples, in sunshine, No. 73, a tomb standing in shadow with a sunny wall and courtyard behind, is charming. Nos. 89 and 111, of Hemis Monastery, Ladak, is striking, the intense white of the rough walls being very effective. At Ladak, too, is a most strange dwelling, built into a perpendicular brown rock, looking extremely like the construction of some species of sand martin. The landscapes are very delicately done, and the atmospheric effects rendered most successfully. The studies of clouds are full of movement. The immensity of the mountain ranges is finely given in No. 127; while No. 101 might almost be a corner of our own Thames, so fresh and cool does it look. The portraits of the people are not so satisfactory, although the pathetic, almost dejected, expression is often well given; the head of a middle-aged woman (No. 30), who had five husbands, is full of character and humour, and might very well be the likeness of a shrewd Irishwoman. How the Buddhist priest (No. 44) could possibly dance in all the carpet-like wraps, with the enormous headdress, is certainly a puzzle. No. 3 represents a fine-looking old woman with an anxious gaze. The men are the reverse of beautiful, and the priests, in fancy carnival-like costume, are hideous, their occasional grotesqueness only saving them from causing a feeling of revulsion. The studies of animals are interesting. There have lately been added to this Indian collection scenes of the late Turco-Russian War, in which accounts of different incidents are graphically given; but we are already so accustomed, through the medium of our own illustrated papers, to similar scenes that they do not make so great an impression on us as do the realistic views of India.

THE studio of Mr. C. Heath Wilson in Florence has this spring afforded a most interesting sight—viz., a drawing of a very noble design for the cupola of St. Paul's. This design is the united work of Mr. C. Heath Wilson and Mr. R. P. Pullan, and the drawing made from it has been carefully executed under their united direction and superintendence. It is of very large size—nearly fifteen feet high by ten feet wide—and is painted in pure distemper on canvas. The subjects illustrated by the united artists are taken from the *Te Deum*. In their design Messrs. Pullan and Heath Wilson have divided the interior of the cupola into eight spaces by means of magnificent architectural ribs, richly decorated, and based on thrones whereon are seated the prophets with angels hovering above them. The intervening spaces, full of brilliant light, are occupied by apostles enthroned, by martyrs, saints, and angels. These figures, which are extremely well balanced and vigorously drawn, are placed in zones around the dome. The general scheme of colour is agreeable, harmonious, and very carefully considered, especially with reference to the distinctness of the figures and their visibility so far above the spectator's level. The whole of this grandiose design has been worked out with loving care and is imbued with a reverential spirit, as noticeable in the graceful forms of the floating angels as in the majestic seated figures of the apostles. And, indeed, the two artists have shown themselves animated by a pure love of their art, and declare the intention of their work to be a friendly offering towards the solution of a great and important problem. They bring it forward as an exemplification of their studies and ideas of decorative art in its highest monumental conception. They offer it as a theme for the worthy employment of the genius of our greatest artists, not only with a view to the decoration of our metropolitan cathedral, but to the formation—on the principles of the Old Masters—of a school of

artists capable of, and dedicated to, such work; for, if successful, the decoration of St. Paul's would give an impetus hitherto lacking to true monumental painting in England. It would also promote the elevation of decorative art in general, which has not yet attained a happy position in our country.

MR. JAMES JACKSON JARVES has lately acquired a collection of upwards of six hundred drawings with the view of securing them for his own country. No such collection has ever been obtained by the United States, and this one, both in number and importance, will place them in a high position among the possessors of such important works of art. The collection was made mainly in the last century by Count Maggiori, of Fermo, a writer on art and member of the Academy of Bologna. Additions have been made in the present century from other collections, especially the Marietti and that of the artist Angelini, who died forty years since at Bologna. It is considered by good judges to be one of the best in Italy. There are very few drawings of the *quattrocento* artists. The strength of the collection lies in those of the two following centuries, and it is remarkable that so rich and varied a series could be obtained in Italy, seeing that it contains so many drawings of the Spanish, German, and Flemish, as well as of the Italian schools. The drawings are in admirable condition, for the most part of excellent quality, and exceedingly interesting from their varied nature. In the movements now in progress in America for the formation of museums of works of art of different descriptions, of casts and copies, no more important step could be taken than the acquisition of original drawings and designs by a considerable number of the most famous artists of the past. The drawings are so good, and their preservation is so perfect—in this respect, indeed, they are of rare quality—that their possession must prove of inestimable benefit to the fast rising American school of artists.

THE favour with which etching is regarded at the present day as a means of artistic expression, both by artists themselves and the instructed public for whom they work, is seen by the various publications that offer us this kind of illustration. *L'Art* reckons on its staff most of the best etchers in France, as is shown by their contributions to the Salon this year, where thirteen out of the seventeen engravers who received mention were contributors to that journal. The *Portfolio* also gives us from month to month excellent specimens of the etcher's skill; but notwithstanding the supply afforded from these and other sources, the taste, and consequently the demand, for etchings has increased so greatly of late years that we are not surprised to see announced a new monthly magazine called *The Etcher*, which is to be devoted entirely to works executed with the etching needle. Nearly fifty artists, it is stated, have already promised contributions, and among them are such well-known names as Dr. Evershed, M. Lalanne, J. D. Watson, C. P. Slocombe, Birket Foster, W. B. Scott, J. P. Heseltine, R. S. Chattock, and others from whom we may equally expect good and careful work. The first number, which will be published by Messrs. Williams and Norgate on July 1, will contain *Bait Gathering*, by R. W. Macbeth; *Ramsgate Harbour*, by J. P. Heseltine; and *The Norns*, by W. B. Scott. No impressions will be taken from a plate, it is expressly promised, after it shows signs of wear, so that subscribers to *The Etcher* may trust to having their prints in a good state.

THE awards of the Salon this year have caused considerable surprise in France, in that the juries have been bold enough to depart from traditional convention, and have bestowed prizes on the works most distinguished by originality and merit independently of any other considerations. Thus the medal of honour for painting has been bestowed upon M. Carolus Duran for his magnifi-

cent portrait of M^{me}. la Comtesse V., though such a thing has never been known before as that a portrait painter should carry off this medal. In sculpture the medal of honour, as well as the first-class medal, was awarded to a young sculptor, M. René de Saint-Marceaux, for a work—*Génie gardant le secret de la tombe*—which had elicited the highest praise from critics, but which was scarcely expected to win favour from the jury before several works by older and better-known artists. The "Prix de Salon" also has been carried off by a young artist, M. François Flammeng, son of the eminent engraver, for his picture of *La Nubienne*, though the work has none of the academic excellences for which this prize has hitherto been awarded, but is distinguished for its boldness and individuality. These awards seem in general to have given great satisfaction, though of course a few adherents to the old order of things are dissatisfied with them.

WE hear from Rome that the fine mural paintings discovered in the grounds of the Palazzo Farnesina during the excavations for the Tiber works have now been nearly all detached from the walls. Two experienced artists were summoned from Pompeii to insure the success of the very delicate operation. These frescoes, great and small together, are thirty-two in number, and at the date of our news had all been removed with the exception of the two largest, each of which covered the wall of a room. They are fine works in the Greco-Roman style. The lower portion of the wall is devoted to landscapes. Above are *fregi* representing dramatic, historical, or mythological scenes, which the archaeologists are endeavouring to interpret. The figures have marvellous artistic merit. Of very correct draughtsmanship, in colour and effect they resemble Dutch sketches, and although at least twenty centuries old, they are as fresh as if recently painted. Each painting when detached, with the coat of plaster adhering to it, is carefully packed in a separate case. These cases are placed for the present in a large ground-floor hall annexed to the church of SS. Cosmo and Damiano, and now belonging to the director of the excavations. Here they are to be carefully unpacked and framed.

M. LOUIS DE COSTER, a well-known expert in coins and medals, and one of the editors of the *Revue belge de numismatique*, died on the 9th inst., aged seventy-eight.

AN exhibition of the works of living Belgian artists is to be held at Charleroi from July 13 to September 1.

SIGNOR STEFANO USSI, the painter of *La Cacciata del Duca d'Atene*, has just despatched to the Munich exhibition an important oil-colour representing an incident in the career of Bianca Capello. Its technical merits are very great.

A NEW porch, in the Ionic style, has just been discovered at Olympia and will be at once unearthed. The head of one of the tympanum statues has also been found, and a metope representing the struggle of Heracles with the Amazons.

THE value of the *Portfolio* this month lies chiefly in the splendid reproduction it gives us of Albrecht Dürer's well-known engraving called *The Knight, Death, and Devil*. However well we may know this plate, it never loses its hold over the imagination. It possesses, indeed, all the fascination of an unsolved riddle, and we turn to it again and again seeking its meaning. Such a reproduction as this—executed by Amand Durand's wonderfully effective process, by which he unites photography with etching—is in truth a possession that forms a sort of artistic education in itself. It compares with advantage with the usual prints, with all, perhaps, except very fine and rare impressions which can only be gained at the cost of a small fortune. The "contemporary artist" who receives illustration this month is Mr. John

MacWhirter, A.R.A., who is represented by his picture *The Vanguard*—a drove of cattle in the snow of a highland glen, etched by C. O. Murray. Mr. Hamerton finishes his delightfully frank criticism of that "monster of immorality, impudence, and ingratitude" the Spanish artist Goya, and Mr. A. Lang gives us a vivid description of "High Tory Oxford."

THE *Gazette des Beaux-Arts* opens with a review by the Marquis de Chennevières of the Exhibition of Drawings by Old Masters at the Ecole des Beaux-Arts, of which M. Burty gave an account in the ACADEMY of June 7. Most of the drawings reproduced are from Mr. Malcolm's collection, exhibited at the Grosvenor Gallery, but there are one or two of some interest that will be unknown to the English student. M. Benjamin Fillon, while disclaiming the intention of writing a learned treatise, yet bestows a great deal of learned remark upon that curious mediæval work the *Hypnérotomachie*, or Dream of Poliphile. Several of the illustrations from the Italian edition are reproduced. A first article on the Salon; a continuation of M. Clément de Ris's articles on the Musées du Nord, in which he deals with paintings of the Flemish school in the Hermitage at St. Petersburg, and the usual half-yearly bibliography, make up the rest of the number.

THE STAGE.

THE COMÉDIE FRANÇAISE AT THE GAIETY THEATRE.

III.

AMONG a good many things that appear to have surprised M. Sarcey since his recent arrival in this country in company with M. Got and his associates, is the circumstance that audiences at the Gaiety Theatre have manifestly preferred *Le Gendre de Mons. Poirier* to *Le Demi-Monde*. The latter play is regarded by that esteemed and experienced critic of the drama as the masterpiece of a writer of the very first rank, a work destined to hold a permanent place in the repertory of the Théâtre Français; while for MM. Augier and Sandeau's comedy he does not hesitate to exhibit that sort of contemptuous approbation which it is customary to bestow upon things that we regard as good enough for their day, and deserving, perhaps, of the applause of past times, but decidedly out of date and beneath the serious attention of a more enlightened generation. In brief, it is impossible to read M. Sarcey's observations without feeling that he regards English audiences and critics as folk upon whom the higher qualities of comedy writing are for the most part wasted, since they have little capacity for enjoying anything but simple common-sense, and humour and satire of a rather obvious kind.

When we look into the grounds of this unflattering view, it seems happily to lie no deeper than the fact that the dramatic fashions of the day in France do not happen to be equally fashionable on this side of the Channel. That M. Dumas is not merely a dramatist but a social philosopher, everyone knows. Whether he is writing a pamphlet in support of a play, or a play in support of a pamphlet, his function as a teacher in morals, or, as the unsympathetic might prefer to say, a propagator of social paradoxes, is rarely lost sight of. Sometimes, it is true, there is a little difficulty, not merely in sympathising with his views, but even in determining what is the thesis which he is pledged to maintain. But that there is some sort of ethical proposition in view we are made to feel from the constant tendency of his personages to get as it were into the pulpit and hold forth in polished style upon what are vaguely known as social questions. That M. Dumas has been successful in bringing this new fashion into repute in France is clear. We see it in the almost total disappearance from the

repertory of the best theatres of such writers as Scribe, whose works, or some of them at least—*La Camaraderie* and *Le Verre d'Eau* to wit—were wont in times gone by to “number good intellects.” It is even more apparent in the circumstance that M. Dumas’ illustrious contemporary M. Augier has long ago learned to conform, inasmuch that the principal author of *Le Gendre de Mons. Poirier* now philosophises in such comedies as *Les Fourchambault*, appearing to find no more difficulty in the change from the old manner to the new than the ladies experienced when they cast off the crinoline of the Empire in favour of the lank mediaeval draperies or the tight-tied skirts of the new Republic. M. Sarcey, original thinker and admirable critic as he is, being essentially a Parisian and a man of his time, is naturally pleased with this latest revolution in dramatic modes; but there seems little reason to suppose that the next generation will have any greater sympathy with his present views than he himself would now feel for the opinions of the critics who some quarter of a century ago denounced *Le Mariage d'Olympe* as marking a disastrous tendency on the part of M. Augier to adopt the dramatic heresies of his philosophical rival. After all, the true business of comedy is the play of human passion and the exposure of human foibles in close association with an ingeniously constructed fable. Though, thanks to a polished style and to a company of actors skilled above all in the arts which relieve the tediousness of long speeches, audiences may now permit the dramatist to encroach upon the provinces of the preacher, the debater, or the writer of tracts, it is not to be expected that elements in their nature essentially undramatic will retain a permanent place in the art of writing for the stage.

As regards *Le Demi-Monde*, the failure to please may perhaps be not unfairly set down to the absence of qualities more likely to stand the test of time. Its disquisitions on *questions morales* certainly have not consoled our audiences for the dullness of its story or the naked deformity of its picture of manners. M. Sarcey is a little too much given to assume that English audiences demand in the first place an absolute exclusion of all reference to social sins. Our stage has not yet quite arrived at the point of taking Berquin or M^{me}. de Genlis for its most approved models. It can even tolerate very wicked personages; but English audiences object to being made to sit down, as it were, for three hours in an atmosphere of vulgar selfishness and vice of an odious kind without the compensation of any nobler purpose than the exhibition of a *tableau* of manners which may be true or false, but which is undoubtedly repulsive. What problem *Le Demi-Monde* sets forth, I confess I am unable to discover; nor is it clear what moral it enforces, unless it be that a young lady who can handle much pitch without being defiled may one day be rewarded with all that is left of the heart and fortune of a gentleman who, having graduated in all sorts of vices, is at length prepared to settle down to a more decent life. The refinement and ease of M. Delaunay in the character of De Jalin, and the grave earnestness of M. Febvre in the part of the duped and contemptible De Nanjac, rendered these features perhaps even more unacceptable. Of M^{lle}. Croizette’s Baroness it could only be said that it seemed to reflect with the fidelity of the *camera obscura* the characteristics of a worthless and uninteresting type of heroine. Nor did the somewhat damaged simplicity of M^{lle}. Broisat’s Marcelle afford much relief in a composition so heavily charged with unsavoury ingredients. *Le Gendre de Mons. Poirier*, on the contrary, satirises human weakness in an essentially sound and wholesome fashion. It is doubtless only the old story of the vulgar-minded *parvenu* aspiring to social distinction, and willing to sacrifice a beloved daughter’s happiness in the pursuit of this cherished object. But with what vigour of outline the characters are sketched, how amusing is the dialogue,

and this without once overstepping the limits which separate mere displays of wit or profundity of observation from the legitimate objects of discourse on the stage, which are to develop character, to depict the conflict of passion and self-love, and to aid at the same time in the unfolding of a story. Besides these qualities, M. Sarcey must permit us to admire in *Le Gendre de Mons. Poirier* the admirable dramatic art with which the authors hold the balance between the two sides of the argument—the exaggerated pride of family and plebeian boastfulness; between the young nobleman who, while he despises trade, is glad to sponge upon its profits, and the millionaire who, affecting to regard rank as “but the guinea’s stamp,” yet cares not to conceal his slavish envy and admiration. It would be difficult, perhaps, to say which deals to the other the more dexterous blows—the indolent, self-indulgent De Presle or the complaisant but finally enraged Poirier whom M. Got represents with such rare force and abundance of characteristic touches. The very essence of Balzac’s inexhaustible gallery of prosperous *épiciers* seems to lurk in the actor’s movements, gestures, and attitudes, to find subtle indications in the inflections of his voice and the ever-changing expression of his features. In this latter comedy M^{lle}. Croizette was certainly more successful than in her famous impersonation of the heroine of M. Octave Feuillet’s comedy, *Le Sphinx*, a work which seems unworthy of a place in the repertory of the Théâtre Français.

The representation of François Coppée’s graceful and tender dramatic poem *Le Luthier de Crémone* inevitably suffered from the assignment of the part of the hunchback Filippo to M. Coquelin the elder. The powers of this admirable actor are certainly not limited to strictly comic characters, as was sufficiently shown by his skilfully-studied and most effective performance of the Duc de Septmonts in *L’Etrangère*; but nature has denied him that peculiar quality of voice without which it is in vain to strive to touch the hearts of audiences. This shortcoming served to call attention to a deficiency of a serious kind in the stock of available talent, including both *sociétaires* and *pensionnaires*. Among the younger male performers, M. Mounet-Sully alone possesses truly pathetic tones, but his voice has a peculiarly sombre cast, which is best suited to the heroes of tragedy of the ideal kind. In pathetic scenes of a domestic character his utterances seem always to overcharge the situation with gloom and sadness.

Among the crowded audience assembled at the Gaiety on Tuesday evening to witness the performance of *Zaire* there were probably very few persons who had much previous acquaintance with Voltaire’s tragedies; still fewer who had ever seen one of those works represented on the stage. It would not, perhaps, be too much to say that the majority of the spectators sat down with a foregone conclusion against the acting qualities of the tragedy which, as all readers of theatrical “ana” are aware, was designed to present a story of jealousy and unavailing remorse akin to the story of *Othello*, but in a way more conformable to French tastes and prevailing notions of the canons of the ancient drama. The curious in this field may, perhaps, somewhere have lighted upon Geoffroy’s savage condemnation of this play, which seventy or eighty years ago raised disputes in France that might be compared with the famous controversy here arising out of Bowles’s depreciation of the poetical claims of Pope. *Zaire* is indeed invested with many associations of interest. That the tragedy was especially designed to convert the English dramatic poets from the error of their ways was avowed by the author, who dedicated his work in a long prefatory epistle to “M. A. Falkener, marchand anglais.” In a second dedication, addressed in 1736—three years later—to the same English merchant, who, it appears, had now become Sir M. Falkener, English Ambassador to the Ottoman

Porte, Voltaire expatiates on the demerits of English acting, on the merits of his play, and on the causes of the failure of some of its points to impress English audiences in a translated form. He refers with a comical kind of unconscious self-satisfaction to the circumstance that an English gentleman named Bond had actually expired under the excitement of representing the character of Lusignan at a private performance in York Buildings, Strand; though with characteristic prudence he apprises readers that the character had since been performed by comedians with happier results. The version here referred to seems to have been that known as Aaron Hill’s *Zara*, which, brought out at Drury Lane in 1736, had a great success and became a popular play, retaining the favour of the public even down to the end of the century.

What surprised spectators at the Gaiety was probably not the tedious pomposity of the harangues of the Mussulmans and the Christians in favour of their respective religions, but the sterling dramatic qualities of many of the scenes. The play sets forth a simple pathetic story of a Christian girl who being captured when young has been reared in the Mohammedan faith and is on the point of being united in marriage to a most exemplary “Sultan of Jerusalem,” when she makes the discovery of her birth and finds her aged father a prisoner, and her brother, a Christian knight, vainly seeking his release. The conflict between religious obligation and family affection on the one hand, and habit and love for the Sultan Orosman on the other, furnishes the tragic foundation of the play. Acted as they are with genuine though rather ill-governed power by M. Mounet-Sully and with the most touching grace and tenderness and beautifully modulated diction by M^{lle}. Sarah Bernhardt, the love scenes were followed with manifest interest and sympathy. After a certain point, however, the handling of the theme becomes weak and undecided. As it proves the subject is not exactly religious antagonism, but rather jealousy, which for aught that is seen might have been aroused just as well if neither Mohammedanism nor Christianity had been involved in the story. Tempted by a singularly mild and inoffensive kind of Iago, the sultan observes the mysterious communications between Zaire and her brother Nerestan, and mistaking these for indications of love he stabs his unhappy betrothed, then learns the mistake he has made, and commits suicide on the scene. It will be observed that in this double deed of violence, committed *coram populo*, we have no inconsiderable departure from classic rules. That the scene is not changed once during the performance is a concession to modern tastes for which the author is not responsible. These matters, however, concern us but little. It is more to the purpose that the treatment of the *dénouement* is almost entirely destitute of any trace of the inexhaustible pathos of the final scene in *Othello*, which nevertheless seems clearly to have been directly imitated by the French poet in his own fashion. In order to detect its feebleness it is hardly necessary to recall to mind the magnificent final address of *Othello* with its curious Oriental vein of thought and imagery returning in that supreme moment, as early life and associations are said commonly to come back in the hour of approaching death, and blending itself with that universal weakness of man, the desire to stand well in the opinion of his fellows even when for ever “deaf to praise or blame.” This is the strain in which the French *Othello* discourses of his woes to the survivors of the scene:—

“Ton roi, tous tes chrétiens, apprenant tes malheurs,
N'en parleront jamais sans répandre des pleurs;
Mais si la vérité par toi se fait connaître,
En détestant mon crime, on me plaindra peut-être.
Porte aux tiens ce poignard, que mon bras égaré
A plongé dans un sein qui dut m'être sacré;

Dis-leur que j'ai donné la mort la plus affreuse
A la plus digne femme, à la plus vertueuse
Dont le ciel ait formé les innocents appas ;
Dis-leur qu'à ses genoux j'avais mis mes états ;
Dis-leur que dans son sang cette main s'est plongée ;
Dis que je l'adorais, et que je l'ai vengée."
(Il se tue.)

Such is the style which the illustrious French poet recommended to the special attention of the countrymen of Shakspeare in his epistle to "le Chevalier Falkener" which concludes with the observations:—"You should submit to the rules of our theatre as we submit to the teachings of your philosophers. We have made experiments on human as you have done in dealing with physical nature. The art of pleasing seems to be the province of France, as the art of thinking is yours."
MOY THOMAS.

MUSIC.

NEW MUSICAL PUBLICATIONS.

It is scarcely necessary to remark that but a very small proportion of the sheet music issued in a never-ending stream by the leading publishers attains other than the most ephemeral popularity, or, indeed, deserves a better fate than that of speedy oblivion. To glance critically through a pile of the latest effusions cannot be recommended as a course calculated to strengthen any optimistic views on the taste of the general public. Observing that a few grains of wheat are lost in a bushel of chaff, one is irresistibly forced to the conclusion that a great demand must exist for the chaff. Still it would be adopting needlessly rigid principles to assert that what is called drawing-room music has no right to consideration; and in the course of a rapid survey of a large number of new pieces, we shall direct attention to those which appear to be meritorious of their kind, whether the form of art to which they belong be elevated or lowly. From a parcel of Messrs. Ashdown and Parry's recent publications we select for primary mention a *Suite de Pièces* by H. Walmisley Little. Of late there have been many indications of a revival of taste for the old dance forms of the seventeenth and eighteenth centuries; but an entire *suite* is rather a serious matter, and it becomes a question whether a composer does well to hamper himself by adopting a structure which almost forbids the free exercise of his imagination. The *suite* before us consists of a prelude, sarabande, gavotte, minuet, and bourrée, all in the key of G, except the minuet, which is in D. Mr. Little writes like a musician, and his work shows an intimate acquaintance with the style of the older masters, while he has not neglected to infuse a certain amount of modern feeling into it. We shall await with pleasure further examples of his skill in composition. Mr. Sydney Smith's *Marche Hongroise* is misnamed, as it is merely a commonplace march with no distinguishing character, Hungarian or otherwise. Again his *Ballade* in A flat is a mere study in arpeggios; but his fantasia on *Tannhäuser* is a good example of such things, inasmuch as he has not subjected Wagner's music to superfluous ornamentation. Four duets for female voices by Ciro Pinsuti may receive a word of acknowledgment. "It is not always May" and "There is a reaper" are the most pleasing; the others are commonplace.

Eight Songs for Three Female Voices, by Ferdinand Hiller, Op. 176 (Stanley Lucas, Weber and Co.), belong to a higher order of composition. The words, English and German, are simple, not to say childish, and the music is well suited to the needs of vocalists whose acquirements are but modest; but most of the numbers are charmingly fresh and piquant nevertheless, and, of course, unexceptionable in a musician's sense. Herr Henschel's song "O hush thee, my babe," will compare favourably with other settings of Sir Walter Scott's words. The refrain is very pleas-

ing. A two-part song, "Kein Feuer keine Kohle," by the same composer, cannot be so highly recommended. The voice parts are written in canon, but the general effect is not pleasing, and the false relation in bar 7 is decidedly harsh. A song by Myles B. Foster, "Only a broken dolly," shows in the music such evident traces of a graceful fancy that it is a pity the composer did not select some more appropriate verses. "If in a year" and "Autumn leaves," two songs by Eliza P. Frenke, are favourable examples of the ordinary English ballad; but "Sleep, darling, sleep," by J. Schönbach, is superior in poetic feeling, though some of the progressions in the accompaniment are crude. *Barcarolle*, for the pianoforte, by Alexander Rowland, is a quiet but well-written piece of very moderate difficulty. Mr. R. Harvey Löhr's setting of the 126th *Psalm* was referred to some time since in commendatory terms. It is eminently suited to the requirements of church choirs. *Tommy Fellow Traveller*, five pictures on a journey, by Francis Davenport, Op. 3, consists of some curious and eccentric sketches for the piano, in which abrupt changes of key, singular alternatives of triplets and even notes, and unusual prolongation of phrases, may be said to constitute the most salient features. No. 1, which is the simplest of the five, is also the most pleasing; but while acknowledging the evident ability of the composer, we are compelled to ask what object is attained by such work as this, the effect of which is certainly not in proportion to the amount of labour expended.

FROM a number of songs and pieces published by Paterson and Sons, of Edinburgh, we can select but very few as worthy of notice. *Kirmess* and *Minnehaha*, two pieces in the waltz style by Otto Schweizer, are undeniably pretty, and may be recommended to those in search of light but well-written pianoforte music. "A Sailor's Song," by the same composer, is a good bold ditty suitable for a baritone voice. Mr. Frank Bates, the composer of "Echoes," has ability, but he should pay more attention to the rules of his art. His song is expressive, but such writing as that in bar 1, page 2, for example, cannot escape censure.

A MORE interesting selection reaches us from Neumeier and Co. Works moulded in classical form demand first consideration, and a sonata for pianoforte and violin, by Otto Booth, must therefore be placed at the head of this list. Mr. Booth's work is in four movements—namely, *allegro agitato*, A minor; *scherzo*, D minor; *andante*, F major; and *allegro con spirito*, A minor and major. Each is regularly constructed, and the composer is evidently a sound musician, though his work is more noteworthy for clearness and symmetry than for individuality. The *andante*, a suave flowing movement, is on the whole the most pleasing of the four. The subject of the finale is evidently borrowed from a chorus in Mendelssohn's *Walpurgis Nacht*. Both performers have effective passages, though no inordinate difficulties are presented. It should be added, however, that there are several typographical errors, and that the print is not remarkable for clearness. A selection of pianoforte and vocal compositions by Carl Zoeller proclaims the author as one who is not content to walk in the paths of conventionality. But although it is laudable to aim at originality of utterance, it is by no means a matter of certainty that the result of such effort will be pleasing or artistic. In the instance of Mr. Carl Zoeller it is sometimes quite the reverse. A piece entitled *Manda*, written in the Impromptu style, is a favourable example of his powers, though even here there is a want of repose, the phrases being too frequently broken off on discords which are not afterwards satisfactorily resolved. That Mr. Zoeller can express himself simply and clearly is shown in a little song, "For thou hast left thine own," wherein the progressions are natural and easy and the voice part fairly melodious. The

diligent study of Mozart's works may be recommended as a salutary corrective to musicians who are troubled with anxiety to speak in tones hard of comprehension.

Kommt a Vogel geflogen. By Trifolium. (Neumeier and Co.) This piece is a musical joke, as indeed its extraordinary title indicates. It consists of a simple theme in C, three-four time, with nine variations intended to illustrate successively the style and mannerisms of Bach, Handel, Haydn, Mozart, Schubert, Mendelssohn, Strauss, Gounod, and Wagner. Rightly to carry out this idea demands general musical knowledge, not less than mere acquaintance with the works of the various composers. Our author is fairly successful in his mimicry of the style of some of the masters, but he writes harmonies and progressions that would have shocked the least rigid among them.

The Sleeping Beauty is the title of a cantata for female voices set to Tennyson's words by Henry Lahee (Novello, Ewer and Co.). The glowing lines of the poet-laureate are not uniformly well adapted for musical treatment, but, speaking generally, the composer who obtains such verses may esteem himself fortunate, and his task, though one of increased responsibility, must also be one of proportionate enjoyment. Mr. Lahee's music is simple and graceful, but it lacks variety. There is scarcely any pretence at dramatic feeling, and in the earlier numbers the voice parts degenerate frequently into lugubrious monotone. Later on more life is infused, and the work ends with something approaching vigour of treatment. The accompaniment is arranged for pianoforte and harmonium, and the part for the former instrument is tastefully written. Although the cantata would not be effective in the concert-room, it is calculated to prove serviceable for the purposes of class instruction, and the composer may have had some such end in view in penning it.

Country Life, a cantata by C. T. Rimbault, LL.D. (J. Curwen and Sons), is a composition of similar calibre, save that it is written for mixed voices. The words are mostly didactic, and are selected chiefly from the older poets. The late Dr. Rimbault's music is remarkably bright and pleasing, and the cantata may be cordially recommended to conductors of elementary singing-classes.

The Organist's Quarterly Journal, edited by Dr. Spark (Novello, Ewer and Co.), contains a very miscellaneous assortment of pieces, a large proportion of which possess no distinctive merit as music, however useful they may be as voluntaries. But for this the editor cannot be held responsible. Rather may he be commended for giving as much variety as possible to his work by including examples from divers foreign sources, thus rendering the journal fairly representative of a branch of art too much neglected by composers of the first grade. In Parts 39, 40, and 41 some excellent pieces in various styles, by Gustav Merkel, Dr. Hiles, Ferdinand Hiller, and Charlton T. Speer, will be found, as also a due proportion of colourless effusions likely to be of service to organists who possess no skill in the art of improvisation.

Six Pensées dansantes, by Alfred Cellier (Metzler and Co.), may be recommended as light and tuneful pieces for teaching purposes. Though written in dance rhythms, they possess a certain freedom of style and expression, and are all of very moderate difficulty. We have also a few songs from Mr. Cellier's facile pen, of which "The ship sailing home from the west," an expressive ballad for contralto voice, may be named as the most pleasing.

Perles Classiques, edited and fingered by Carlo Tieset (Wood and Co.), consist of excerpts from the pianoforte works of the great composers. The number before us contains Mendelssohn's favourite *Andante* and *Rondo Capriccioso*.

HENRY F. FROST.

DR. HANS VON BÜLOW'S FIRST RECITAL.

DR. HANS VON BÜLOW gave the first of two pianoforte Recitals at St. James's Hall last Monday afternoon. Departing from the plan he has hitherto adopted of relying for the entire programme upon his own unaided resources, he on this occasion introduced vocal pieces between his various solos. The change was a judicious one; for it is no disparagement to the great pianist to say that a whole afternoon of pianoforte music is rather trying to the attention of the hearer, even when performed in so masterly a manner as by Dr. von Bülow. Both ear and mind require the relief furnished by the introduction of a lighter element.

The programme of Monday afternoon was selected entirely from the works of Beethoven, one of the very few composers whose genius is so great and so versatile as to be able to stand so severe a test. The selection from the pianoforte works made by Dr. von Bülow included three Sonatas—the so-called "Appassionata" in F minor, and two short Sonatas (in F major, Op. 54, and in F sharp major, Op. 78), the Thirty-two Variations in C minor and the Fifteen Variations and Fugue (Op. 35). In the first-named of these works, though it was very finely given, the great pianist appeared to us to be scarcely in his best form; being the opening piece in the programme, it seemed as if the Doctor had scarcely warmed up to his work; but the remainder of the selection was rendered in his finest style. The performance of the two sonatas, Ops. 54 and 78, was especially remarkable. These two little works are among the most rarely heard in public of any of Beethoven's sonatas; both are peculiar in form and of considerable difficulty; while they present a phase of the composer's genius which appeals rather to the educated musician than to the general public; and neither of them ranks among his more popular works. Dr. von Bülow's interpretation of both brought their beauties into the clearest possible light; and the performance was equally striking from an intellectual and from a technical point of view.

By no means the least interesting feature of the afternoon was the first appearance of Herr Anton Schott, the principal tenor of the opera at Hanover, of which Dr. von Bülow is conductor. We believe that the Doctor has so high an opinion of Herr Schott as to have induced him to come over to England specially for these recitals. The new singer made his mark at once. The pieces he selected—"Adelaide," the "Busslied" from the "Six Sacred Songs," Op. 48, and the *Liederkreis*, "An die ferne Geliebte"—were admirably adapted to exhibit his powers. Herr Schott possesses a voice of good compass, excellent quality, and great strength. But this is not his chief claim to attention. He sings in all respects like a true artist. He is fortunately free from that abominable tremolo which is the bane of so many modern singers; his phrasing is excellent, and his delivery of every passage shows genuine musical feeling. That he will be a valuable acquisition to the ranks of our concert singers there can be no doubt. In his exquisite accompaniments to the songs Dr. von Bülow showed himself hardly less great than as a soloist.

The second recital, at which Herr Schott will again sing, takes place on Monday afternoon.

EBENEZER PROUT.

At the Royal Italian Opera there has been increased activity during the last few days. On Friday week an excellent performance of *Lucrezia Borgia* was given with Mme. Cepeda in the title-role. The Spanish artiste first appeared at Covent Garden last season in this character, and it is one that suits her exceedingly well. M. Gailhard is admirable as the Duke, both from a vocal and a histrionic point of view, and Signor Gayarré is heard to great advantage as Gennaro. The appearance of Mme. Patti in a new character is necessarily an event of some interest, and the

announcement that she would undertake the rôle of Selika in *L'Africaine* awakened feelings of curiosity not unmingled with satisfaction; for, since the departure of Mme. Pauline Lucca, Meyerbeer's last opera has been placed at a disadvantage through the inefficiency of the representatives of the principal female character. The experience of last Saturday went far to prove that Mme. Patti will not be able to include her embodiment of the African princess among those in which she is most successful. The music does not offer any special facilities for brilliant display, but to one whose abilities are not less dramatic than vocal there are ample opportunities for arousing the interest of the audience, and the failure of the *prima donna* to take advantage of them was surprising. The performance was tamely correct rather than impressive, and it produced but little effect. The *vibrato* of Signor Nicolini was even worse than usual, and his assumption of the part of Vasco da Gama was a signal failure. The Nelusko of M. Lassalle, on the other hand, was a remarkably fine performance, and the Parisian baritone will undoubtedly be a conspicuous gain to the establishment. A special word of praise must also be given to Mdle. Valleria for her artistic embodiment of Inez. Few would be found to regret the final disappearance of Bellini's *Norma* from the Anglo-Italian stage. The work belongs to a school of composition which is happily becoming effete, and though Mme. Cepeda's impersonation of the Druid priestess is exceedingly artistic, it is not sufficiently striking to create any special desire for a frequent repetition of the opera. Nor were there any other points in Monday's performance to demand particular attention. Mdle. Rosine Bloch made her *début* on Tuesday as Leonora in *La Favorita*, and was favourably received. It is impossible for us to ratify the verdict of the audience, for Mdle. Bloch, albeit her Continental reputation is considerable, possesses all the vices of the French school of vocalisation. Her voice is a powerful mezzo-soprano, inclining to contralto, hard and unsympathetic in the upper notes, though of tolerably good quality in the middle register. But her singing is marred by a constant suggestion of effort, and the *vibrato* is painfully developed. Mdle. Bloch is no novice, and her stage business was generally commendable on Tuesday, though there was but little charm in the performance generally. M. Massenet's picturesque work *Le Roi de Lahore* is announced for Saturday next, June 28.

HERR LEIPOLD's first pianoforte recital took place at Steinway Hall on Monday afternoon. As it unfortunately clashed with Dr. von Bülow's Recital at St. James's Hall, we were unable to attend it, and can therefore only record that Herr Leipold was announced to be assisted by Miss Kate Leipold, Mr. Shakespeare, and Mons. Claude Jaquinot, and that a very excellent and varied programme was provided.

THE last of Mme. Viard-Louis's orchestral concerts for the present season was given on Wednesday evening, when a programme fully up to the average in point of interest was provided. Of the novelties, the first in the order of performance was a pianoforte concerto in G minor, by Oscar Raif, a composer from Berlin. The work is numbered Op. 1, and should therefore not be subjected to very severe criticism. But, taken on its merits, the concerto shows remarkable promise. If the themes are not wholly original, the details are carried out with great vigour and effectiveness, especially in the first movement, *allegro moderato*. The scoring bears trace of inexperience in the art of orchestration, and the solo part is brilliant throughout. Herr Raif's ability as an executant is also considerable, and the warm reception accorded to him was well deserved. Georges Bizet's overture *Patrie* is an elaborate and important work. It was written shortly before the composer's death for the concerts of M. Pasdeloup. No clue is

given as to the meaning of each portion of the overture, but there is internal evidence to prove that Bizet was swayed by some definite ideas in writing it. The structure shows a complete disregard of the laws of form; but rhapsodical as it may be *Patrie* is wonderfully effective, especially near the close, where a theme having the character of a *Volkstied* or patriotic air is worked up in grandiose style. The overture is scored for a large orchestra. Beside the two noteworthy works just mentioned, Mr. Joseph Williams's rather feeble minuet in G minor for orchestra had but little chance. A very fine performance of Spohr's symphony *Die Weihe der Töne* was also given, and Mme. Viard-Louis played Beethoven's sonata in F minor, Op. 57 (*Appassionata*). At the close of the concert she was recalled to the platform, in company with Mr. Weist Hill, to whose able direction so much of the artistic success of the concerts has been due. Mme. Viard-Louis announces a further series of concerts to commence early in October next.

HERR AMADEUS MACZEWSKI, well known in Germany as a distinguished musical critic, died on the 7th inst. at Kaiserslautern, in which town he held the post of music-director.

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